

SQUARE DANCING

NOVEMBER, 1980

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INDIAN
JEWELRY

(see page 7)

The New
INDOCTRINATION
HANDBOOK (see page 49)

official magazine of The **Shirley** AMERICAN SQUARE DANCE SOCIETY



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

I haven't been dancing as long as Chuck Dwyer, but I feel I must respond to his letter in the August issue of **SQUARE DANCING**. In my experience most callers make a call by its name and then proceed to call it directionally if possible. In answer to his question about linear cycle, I would say "no." It might be touch a quarter if the dancers were not already in an ocean wave. What is a standard ocean wave? Is it a right-handed wave with the girls in the center? After the ones facing out fold, is it really a half tag or a full tag the line? I think it is OK for a caller to give simplified directions but after the dancers have learned a call from that one position they should not be left with the impression they really know the call. What would happen to Mr. Dwyer's dancers if they were in two-faced lines when

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OF

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ON OUR COVER — Indian silver and turquoise catch the eye. Necklace courtesy of Shirley Johnson Pittser; thanks to Santa Barbara dancers and Bruce and Mary Johnson. Photography by Ron Kelley.

Two polls were taken during the past year to test the pulse of the square dance world. Speculation as to the health of the activity ranges from good to not-so-good and it was evident that rumors, unsubstantiated by fact, could become misleading.

The first of the polls was circulated by Legacy, the leadership communication group whose members represent all segments of the square dance activity. Of the more than 3,500 questionnaires mailed out, 1,758 were returned and tabulated by September 1.

A second questionnaire appeared in the center of the September issue of this publication and by September 29, with more replies coming in each day, the total was closing in on the 2,000 mark. Even with incomplete returns, there were a number of revealing discoveries. From the magazine's tallies, 56% felt that square dancing was holding its own. 27% said it was growing, while 17% reported a drop over the previous years.

To the date of tabulation, 68% of the callers who responded were optimistic about the activity in their area, 19% were pessimistic, while 13% had no opinion.

A most compelling observation coming from the Legacy research shows that 66.2% of those responding came into square dancing at the personal recommendation of a square dancing friend or family member. A partial tabulation of the SIOASDS questionnaires showed by far the greatest percentage felt that the best way to retain dancers was with *friendliness* (friendliness 38%, keeping it fun 19%, fewer new calls 17%, etc.), while in answer to another question, 48% said *unfriendliness* was a prime reason for dropouts (unable to keep up rated 31%).

An observation at this point seems in order. Previous reports of heavy dropouts from class — 10 squares starting, 2 squares completing the course — (See page 7, SQUARE DANCING magazine March, 1980) — points up the apparent fact that the number of happy, new dancers, who enjoy their class and move successfully into a fun club at the level they have attained upon graduation is down from previous years. Veteran dancers who have been in the activity for some time have long since used up their lists of non-dancing acquaintances

PUBLIC OPINION

How will it affect the future of square dancing?

and if we do not retain the new dancers we are depriving the activity of its strongest recruiting tool for future classes.

Further observation underscores other areas to ponder. The SIO poll shows that the majority, 58% of those responding, feel that the greatest interest in the future of the activity lies in a once-a-week club dance. Twice a month rated 21%; twice a week also rated 21%.

60% feel the greatest attraction lies in a Mainstream club, 13% in an Extended Basics group. Plus I club received 14% of the tally and Plus II, 13%. To be sure, when we break these findings down further into age groups and geographical locations, our findings will become even more significant. It's difficult to come up with meaningful conclusions when the returns are coming in from young marrieds who can dance only twice a month as well as from retirees in Florida, Texas, Arizona and California who can, and often do, dance *from two to three times a day*, as often as five days each week.

☆ ☆ ☆

As we have an opportunity to interpret the response to both polls more thoroughly, we'll pass the findings along to you together with some suggestions for steps to take in establishing a realistic program for the future. To think that a retention of less than 20% of the new dancers makes sense is pure foolishness and if we are to experience a turn around, we simply

can't wait any longer to put workable plans into action. There are many clear-thinking veteran dancers and caller-leaders in the activity whose views will be shared in these pages in coming months, and while redirection is not always easy, any changes that will lead to a healthy and stable growth should be carefully considered.

Here are a few thoughts based on our observation of the activity's direction over the past dozen years or so. They also reflect suggestions passed along to us from many of you who are concerned dancers, leaders and callers. We offer them as a starting place in planning for the future.

1. Let's stop fooling around with the Basics. Prior to the establishment of plateaus, which may have caused dancers to head for more advanced levels whether they were adequately prepared or not, the activity had a 75 Basic program which could be taught *and learned* in 30, two-and-a-half hour lessons. It was much like the present Extended Basics (or Revised Mainstream) program. Our suggestion is to return to this concept, impressing on our caller/leaders the importance of calling descriptively and thereby eliminating the necessity for so much of the new language that discourages the new as well as the existing dancers.

If we can create a realistic Mainstream and retain a respectable minimum of at least 80% of all new dancers through the 30 weeks of class and then provide clubs for them at that level, we could easily curb our present dropout situation and put square dancing on a firm footing. Friendly clubs would flourish, competent callers would be calling to full halls as frequently as they wished.

This is no idle pipe dream. *It can work but it will take the desire of all of us to make it succeed.* The onus should be taken off the less complicated levels where a majority of dancers settle. If this is to work, callers who are seriously concerned about retaining new dancers will need to work toward becoming competent and exciting at the Basic and Revised Mainstream levels.

2. Freeze the Basics. Continued change in the Basic lists through Mainstream only tends to confuse and complicate the program. A moratorium on the Basics *within Mainstream* is a necessity if we are to have our Basics as a

reliable point of reference.

Such a program will benefit those whose frequency of dancing allows them to dance only once-a-week at a Mainstream level. It will also benefit those who choose to go deeper into the Plus, Advanced and Challenge levels. These higher frequency levels are better set up to handle the flow of new, experimental movements and caller/leaders working at these plateaus should be capable of managing this intelligently.

A great advantage to those working in the plateaus beyond Mainstream and who depend upon a healthy supply of Mainstream dancers from whom they may recruit new enthusiasts is that, with such a program, they will have an almost unlimited reservoir of future dancers. These would be individuals who know their dance basics, are knowledgeable of the ground rules that protect the activity, have been in square dancing sufficiently long (we might suggest three years or longer) and have the time and inclination to join these clubs and workshops.

☆ ☆ ☆

Of course, the obvious question is, how can this all be accomplished and who, if anyone, will eventually suffer? First of all — nobody, now or in the future, should suffer from a strengthening of the program. The answer of "How" may come during the next few months. Callerlab holds its annual convention in April and the support of callers of such a conservation move will be of the utmost importance. Legacy meets in May and it is logical for the trustees of this group to pick up the ball and move with the phases of the activity they represent. The coming issues of SQUARE DANCING will include suggestions and lay some of the groundwork.

☆ ☆ ☆

The questionnaires have told us a number of things. Those who took the time to respond have handed us a trust and it would be foolish to ignore the importance of the information that we have received. During the coming months, we will look more deeply into the various questions, reprint some of the valuable comments, and ferret out those problems that appear to be most urgent. We hope then to come up with some potential answers and work toward what seems to be the best direction for the future.

A Square Dance Visit to the Past



Dick Moore once called for the Henry Ford square dances.

Greenfield Village and Lovett Hall Play Host to Today's Dancers

PLEASE FORGIVE US if you can't stand "rave" reports but we've just enjoyed a most memorable dance experience at Lovett hall in Greenfield Village, Dearborn, Michigan with fourteen squares of nostalgia-minded square dancers.

This is the fabulous hall, complete with teakwood floors and chandeliers from the original Waldorf Astoria that Henry Ford built for his dancing master and caller, Benjamin Lovett (all callers should be so lucky). And it was here that Mr. and Mrs. Henry Ford en-

tertained their personal and business friends at Saturday night cotillions.

As more than one of the participants at this 1980 version of a Benjamin Lovett Cotillion remarked — if only the furniture could talk, what tales would have been told about this revival era of traditional American dancing.

In lieu of talking furniture, the 112 of us who took part in the mid-September, four day event were treated to stories by Dick Moore, who learned his dancing, calling and teaching under the legendary Benjamin Lovett.

Duplicating Lovett Hall with its solid teak floor, chandeliers and elegant appointments would cost millions of dollars on today's market. This was the scene of the 1980 Cotillion.





(Left) What a pleasure to dance in this setting. (Right) Sponsors and visitors — front row Ray and JoAnn Clow, registrars (standing left to right) participants Bob and Becky Osgood, Angie Taylor, Erna and Dick Moore, Bea Brundage, Al Brundage and Dave Taylor sponsors of the Cotillion.

We've enjoyed touring palaces, standing where royalty once stood, visiting dining halls where the great once ate and have felt the presence of illustrious men and women of the past while touring our nation's capital and other spots of historic significance but somehow being in this elegant hall, dancing the dances our earlier counterparts danced more than a half a century before, was an experience difficult to put into words.

A Varied Program

The older dances, many of them done to the original Ford records, were a unique chal-

lenge. Dave Taylor and Al Brundage who put this project together handled the quadrilles, double quadrilles, lancers, contras and mescolanzas with elegant ability. Dick Moore, visibly touched by the occasion, and assisted by members of his family, taught some of the early couple dances and an old quadrille.

The only solace we had in seeing the event come to a conclusion on Sunday morning was the knowledge that the cotillion would be repeated next year at the same place, September 24 through 27. We're planning to attend.

—the Osgoods



There we all are, 112 of us from a number of states and Canadian provinces at the Saturday night Cotillion.

Sky Stones

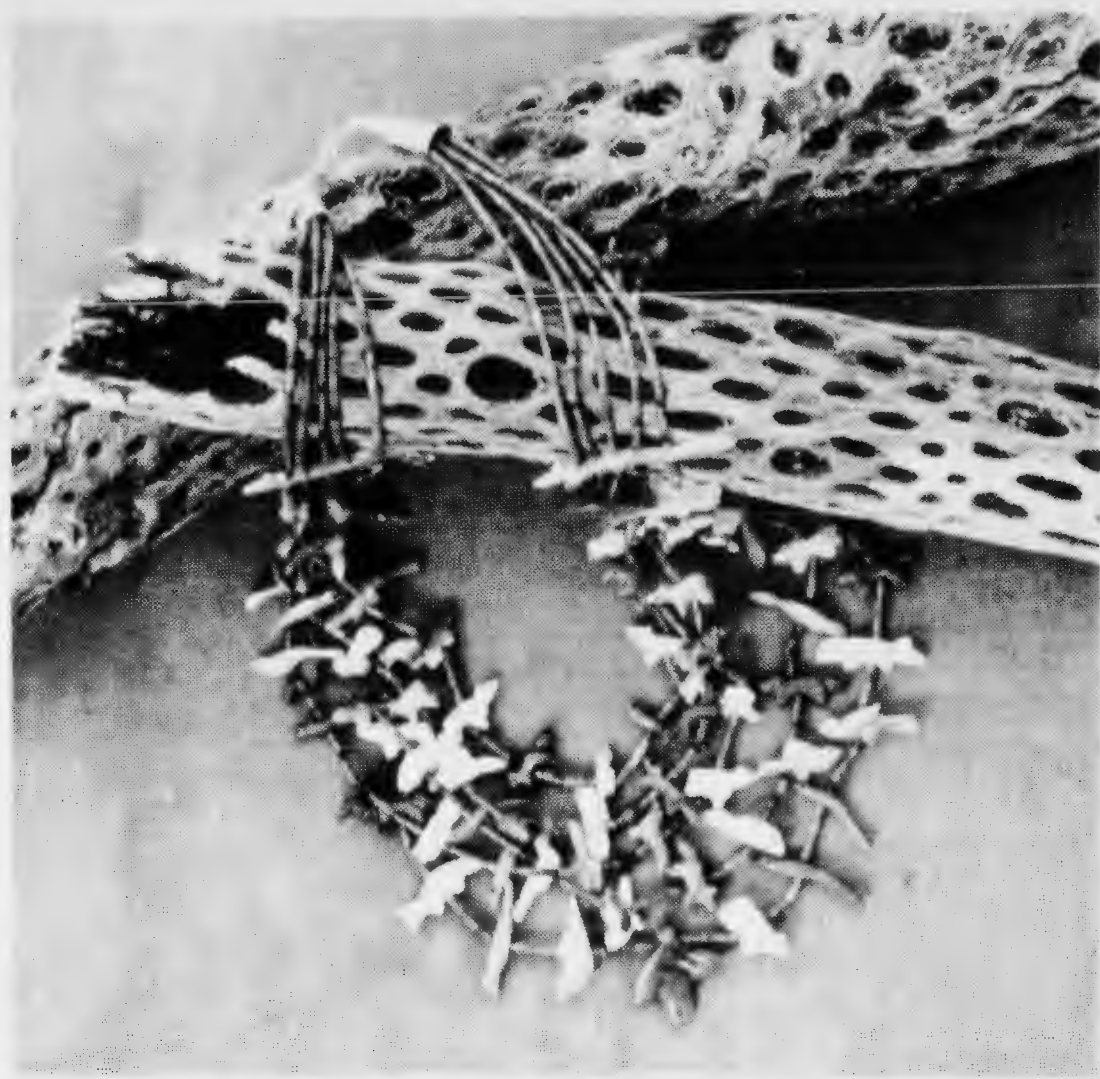
A five-strand fetish necklace, work of famed craftsman Luaia. Some fetishes have a religious significance for the Indians and as such are not used for jewelry. Fetish necklaces, with carvings of small birds and animals, are popular with many square dancers. This one includes turquoise, jet, coral, serpentine and shell.

*By Shirley Johnson Pittser
Santa Barbara, California*

THROUGH THE YEARS American Indian jewelry has grown in popularity with square dancers. Perhaps it is because it hangs close to the body and doesn't interfere with the movement of the dancer; perhaps it is because it goes so well with our colorful costumes, or, maybe it makes us feel good when we wear it.

The making of Indian jewelry in the Southwest is a relatively new craft. By the mid-1860's a few Navajos had learned, from the Mexicans, how to work silver and were making a few simple conchas for belts for themselves as well as decorations for their horses. Silver was expensive; only a few could afford it and silversmiths became important citizens in their communities. Their original tools were whatever was available — a rusty nail, a railroad spike, a broken file — anything to punch or scratch out their designs. Even today, some reservation Indians, working at home and without electricity, use very simple tools. Other well-known Indian jewelry-makers use electric drills, sanders and more modern methods. The time saved allows for a greater degree of meticulous detail in their work.

American collectors of Indian jewelry prize the top grades of Western turquoise which come from such mines as the Blue Gem, Spider Web, Bisbee and Morenci. The Indians do not own the mines but usually buy raw or polished stones from traders who deal or have franchise rights with the mine owners. During the mid-50's when I became involved with turquoise, the traders would loan silver and turquoise to the Indians with the understanding that the finished product would be returned to their trading post to sell. In return the Indians were paid in cash or groceries. Some traders had Indians make jewelry right



at the trading post, thus using the special abilities of several different artisans.

The trading posts also served as pawn shops. An Indian pawned his jewelry if he needed cash but he also pawned it to protect it from being stolen. He could redeem it to wear during ceremonials or special events but would then return it to the trading post. State laws now protect pawn transactions but after a contracted length of time, an article is considered "dead" pawn and may be sold by the trader. Old pawn used to be the best-made Indian jewelry because it was made for the Indian himself using the finest stones and workmanship. This is no longer true. The best of the old will always be treasured but modern Indian silversmiths take great pride in their work and are constantly competing to establish standards by which the new emerging classics will be measured.

Square dancers who have acquired good pieces of turquoise jewelry through the years are often astonished to find how much the value has increased. With the scarcity of fine turquoise and the escalating price of silver, this jewelry has become a good investment. Don't just buy it as an investment, however; buy it because you enjoy wearing it, because you recognize the skill and time involved in the workmanship and because it is beautiful.

*Next page — the magic of color points up
the beauty of turquoise and silver.*

The Added Touch

INDIAN JEWELRY is no new-comer to the square dance scene. The design, color and western flavor mark it as an American folk art, compatible with our American folk dance. For the man: A sandcast silver with turquoise concha belt; a Navajo silver and turquoise bola; a ram's head mother-of-pearl on tortoise shell bola by the late Elliot Qualo; a crown dancer bola, typical of Zuni channel work; and a unique Navajo turquoise and silver bear claw belt buckle.





A variety of Indian jewelry is enjoyed by today's square dancing lady. Here are an old pawn bracelet studded with turquoise; two Zuni rings, one a butterfly design with inlaid shell, turquoise and coral, the other a cluster ring; a modern turquoise bracelet; two examples of Zuni work — a small pendant and lovely channel earrings; a large Navajo necklace with silver, beautifully worked, to set off a single eye-catching turquoise stone.

Indian jewelry, courtesy of Shirley Johnson Pittser.

Photos by Ron Kelley, Santa Barbara, California.

A READER IN WEST VIRGINIA who has been dancing for six years recently asked us why the Discovery section was directed to just the "new dancers," when actually the material was proving helpful to her and her husband. This started us thinking. Originally our intent was to pass along the type of information callers once covered with new dancers in the beginning classes. A number of callers told us they no longer had the time to include these various subjects but agreed wholeheartedly that they should be covered. So we decided to step into the breach and help out by introducing much of this material in the issues of SQUARE DANCING as it corresponds to the class semester, starting in October and running through the following May each year.

Now we feel that the material covered in

this section is of equal value to those who have completed their class work and are well along into the various aspects of square dancing. Working on this premise, we're going to direct this section to the veteran dancers as well as to the new men and women who are "discovering" the unlimited joys of being a square dancer.

So, while we will still have the new dancer very much in mind, "Discovery" will belong to all of you. With the release of the new Indoctrination Handbook (see the center of this issue), every dancer may now have at his fingertips the ground rules and information that will help to make him a more complete dancer. With the "Discovery" section every dancer will be reminded about many elements of the activity that are important.

*Whether you are just starting to square dance
or whether you have been at it for years
there is always a time for . . .*

DISCOVERY

Dear Dancer (newcomer or veteran),

- There is much more to this activity than just learning a few basics. There are certain ground rules, some important tips, suggestions regarding costumes and perhaps a little information about the history and background of square dancing that brings it into focus for the contemporary square dancer.

A number of years ago, The Sets in Order American Square Dance Society, publishers of SQUARE DANCING magazine, put together many of these thoughts into a booklet we called the Indoctrination Handbook. Over the years, copies of these Handbooks have been given to tens of thousands of dancers. During this time, we have kept track of information that should be included if we were to

come out with a "revised" edition. The time has come. The revised Handbook is complete and you'll find your "preview copy" in the center section of this anniversary issue of SQUARE DANCING. In this new, enlarged edition, we have included a brief history as well as a rundown of ingredients that combine to produce the contemporary square dance. Some sections of the original Handbook have been retained as they appeared in the earlier edition, for much of square dancing has remained unchanged over the years. Some alterations have been made to update the book to today's standards.

One great improvement comes with the use of the color photography of Ron Kelley

and the help of Bruce and Mary Johnson's dancers from Santa Barbara, California. Other photographers and artists have contributed to the updated Handbook, with the final result that not only has the collection doubled in page size but increased in its visual attractiveness.

Regardless of the fact that it's bigger and better, these Handbooks like the three containing the Basics, Extended and Mainstream Basics and the Plus Movements, sell for only

30¢ per copy, plus postage, or 20¢ per copy plus postage when ordered in quantities of 100 or more. Our goal in keeping the price down is to make these books easily available to every square dancer. This low cost is made possible by quantity printing.

We're proud of the way the Handbook has turned out and trust that you will enjoy it too. If you do, won't you make it available to others in your clubs and associations and to the new dancers just coming into class?



What makes a good square dancer? Check the illustrated Ground Rules



Smooth and uniform dancing is a vitally important section of the new Handbook

The Indoctrination Handbook (revised) — In updating the popular 16-page Handbook to more thoroughly cover today's square dancing, we have doubled the size, added full color and inserted a number of sections not in the 1965 version. Our thanks to many dancers and callers who over the years have given us ideas for material that should be included. We have tried to include all their suggestions, including some of the roots that make up this activity. (See page 49)



WHAT WE WEAR

For the basic as well as the dress-up costume, we have two pages in full color

A look at some of the big happenings in the world of square dancing



A little fun
never hurt anyone

WHO'S ON FIRST?

THERE'S A TYPE OF square dance that comes under the heading of *gimmick*. Grand squares, grand sweeps, tea cup chains, any number of these fit into the *gimmick* category and, if not done too frequently, they carry with them an element of surprise.

Back a number of years (and you old timers will remember this) we had a singing call to the tune of Barnacle Bill the Sailor. In a very slow tempo, the head ladies would chain, then the side ladies. Next the head ladies would chain back and the side ladies would follow. At this point, the tempo would suddenly increase and although the pattern was relatively simple, there would tend to be instances of bedlam as dancers would try to unscramble.

Before we had so many basics at our dis-



posal, the callers could generate a misleading sense of speed to some of their calls with the result that, while it wasn't necessary to travel any faster than usual, the dancers tended to go into a panic. If you have been dancing a number of years, you'll remember The Little Red Hen. Visualize the head couples doing a pair off to face the sides and then doing a right and left thru with the couple they face. From this point, they would dive thru, box the gnat, face to the center and do a right and left thru. It may not sound like much today particularly when the calls "box the gnat and face to the center" can be replaced with a simple star thru, but by speeding up the call the dancers got the impression that they needed to move





faster. It was just an illusion.

A number of years ago, the late Dan and Madeline Allen from Larkspur, California, created a little figure they called Who's On First? Starting from a normal square, the idea is for the first couple to move down the center (1), split the opposite couple (2) and take that couples' place.

As this action started, each of the remaining dancers in the square would move (3) in the direction they were being squeezed (4) so that as the number one couple took the number three spot and did a U turn back (5) each person had moved one position (one eighth of the square) to his left or right, the direction to be decided by the nearest void (6).



At first, the caller might allow eight steps for this portion of the dance to be completed, then he might call "No. 2." At this point, the two dancers in the No. 2 position would move forward (7) and go down the center to split the two standing in the No. 4 position. Next, those in the No. 3 spot would be given the nod and finally those in the No. 4 spot. The action would be continued around the square with less time being allowed for each change until all the dancers had returned to their home spot ready for an allemande left.

Perhaps the next time you are graduating a class of beginners, who feel confident in all they have been taught, might be a great time to try out Who's On First?



VIEWPOINT — a mini series

“There’s more than one point of view”

THERE ARE two sides to every coin and there is likely to be more than one viewpoint to the way things are done in square dancing. Sometimes we only get the benefit of a single point of view when actually there are a number of concepts to be considered. One thing we must realize is that square dancing is not the same in every area. There are some places where virtually the only square dancing that is done is on weekend evenings; during the balance of the week, the halls are unavailable or the type of industry or farming work done in the community precludes week night dancing.

In some areas, round dances are not included in regular square dance programs. In these communities the round dancing that’s done is relegated to separate round dance clubs. In other areas, round dancing plays a

definite part in the regular square dance program with dancers doing one round dance then a brace of two squares, followed by a short intermission. In some areas the intermission is all but eliminated and within minutes after one square dance is completed, the first of two rounds is played. In order to discuss the activity as a whole we do need to understand that these differences exist. It’s not a case of one method being right and another wrong. The people of any given area, in most instances, are in the best position to decide what will work for them.

In an attempt to look at various viewpoints, last month we inaugurated this special mini-series. This month our subject is club costume vs. individual style of dress. We have interviewed a number of dancers and offer their expressions here.

The Square Dance Club Costume

PRO and CON

We wear a club costume because we feel such pride in our club that we want to show by our clothing that we are a member of the Sashay Eights.

When we travel, either to visit another club, to a convention or a festival, our club outfits are a way of showing mass support by our club for the event.

In our club we found that people were not costuming too attractively. By designing an outfit, we feel we have raised the dresses the gals are wearing. b dress, but we should point

I’m against them. I sat in on a membership meeting trying to choose a club outfit where people got so angry at each other that it almost ended the existence of that particular group. The final choice was by no means a happy one.

I came into square dancing because I was fascinated by the beautiful costumes. I want to dress in clothes I know are becoming to me. I love to sew and design and so I’m all for individual outfits for everyone.

As a caller I’d like to point out one problem with club outfits. When I guest call and do not know the dancers personally and I try to follow

(Pro)

out that we wear it only on special occasions, like our anniversary dance or at a visitation. During our regular weekly dances we all wear what we want.

I like the vests our club designed for us fellows. I don't think I would have had the nerve to buy one for myself.

Yes, I'm all for club dresses and I might add that our club has, over a period of years, added four different club dresses, one every other year. In this way when we're asked to wear our club outfit, unless the president specifically says to wear this year's dress, we have a choice. This gives us some uniformity but still some flexibility.

We have found our club dresses and shirts a quick way to find each other when we're at a large dance away from our home club.

We belonged to one club where I must admit I was very unhappy that they promoted club outfits because the style they chose looked terrible on me. Eventually we actually left that club and joined another one which didn't advocate club dresses, only to find that the following year they voted to have one. Well, I let them know about our previous experience. As a result, I think they came up with a very happy medium. They selected a particular fabric but left it up to each individual member to design her own dress. One of the club members volunteered to make dresses for anyone who didn't sew and she even offered a few varieties on the bodice and sleeve. This seemed to please everyone and it helped solve the problem of fitting various figures.

I like knowing who the hosts and hostesses are at a dance. When they wear a club costume, I know who to go to with any questions, compliments or complaints.

Our group voted for club outfits and while it isn't our preference we went along with it. I do know that when we wear them I really mind my P's and Q's because I think we stand out and I want our club to maintain a good reputation.

(Con)

a particular couple, it's mighty difficult to identify them when I occasionally glance back to see where they are and find that everyone is wearing a blue checked print. And it's murder when all five squares in front of me are costumed alike.

We've noticed at association dances that clubs who costume alike tend to dance together. To us that's clannish and that's not for us.

My husband and I were attracted to square dancing when we sat in the spectator stands at a National Convention. We were fascinated by the kalaidiscope of the swirling dresses and shirts. Once we graduated from class, we immediately started having fun with a variety of costumes. We do dress alike as far as matching my dresses and his shirts, but we're not about to be confined to the limitation of a club costume.

Call this vanity if you want to, but when I make a goof I'd just as soon not be identified as a member of my club.

I don't want to sound like a male chauvanist, but I just don't want anyone telling me that I've got to wear a ruffled pink shirt or anything else. I like everything about this recreation as long as I can dress as I want to. Before your readers clobber me, let me assure you I do wear a long-sleeve shirt and a tie and I do use a deoderant and a mouthwash. You see I read your Indoctrination Handbook a long time ago.

We love our club and we're proud of it. When we go visiting we let the host club know we're there by signing their guestbook and by wearing our badge. We try to find out ahead of time what type of dance they're having. If it's a party night, we gals wear some kind of party dress. If it's a workshop, we'll dress in something a little less fancy. We've visited clubs where groups have come en masse in a club costume and somehow we think they spoil the effect of the evening. I'm not sure why I feel this way, but maybe it's because they seem to take the spotlight away from the hosts.

NEXT MONTH IN PRO and CON

Do you belong to a square dance club that utilizes the calling talents of the same caller each time the club meets or does your club feature different callers? The "home club caller vs. the visiting club caller" will be our Pro and Con topic for December.

fashion
feature



MARTI SCHWARTZ — a standout — in this bright red square dance dress which so beautifully compliments her coloring. In keeping with the Chinese tone of the fabric, Marti has used a Mandarin collar. Her bell sleeves and separate cummerbund add softness. The border print is edged in white piping, picking up the white print of the material. Please don't quote us for accuracy but when we asked Marti what the Chinese characters said, she replied, "What else? Square dancing is fun!"

fashion feature

A LOOK AT OUR FASHION pages for the past 10 issues of **SQUARE DANCING** reveals dresses for club or workshop dancing as well as party outfits for very special events. There are dresses suited for warm weather and a great coat to bundle up against chilly winter evenings. We wish it were possible to give pattern numbers each month but these clever seamstresses adapt, using a sleeve from one pattern, the skirt of another, and perhaps a "civilian" dress as an idea for a bodice. We are delighted that many of you reading this column have been able to copy the pictures, in part or in total, for your own square dance costumes. Our sincere thanks to our models this year for their help with this feature.



ADVANCED DANCING

JUST AS THIS MAGAZINE receives letters on the subject of calling, on bringing new dancers into the activity, on the various merits of square dance week, we also have been made aware of the interest in the plateaus of square dancing beyond Mainstream.

Some of the letters have been quite constructive, reminding us, as an example, that "levels" do not identify the dancer but that they do identify the program. An experienced dancer may dance at a number of levels, Basic, Mainstream or Plus, and not just at the Advanced or Challenge level.

One person who shared her thoughts with us expressed the importance of those who are capable of dancing at the deeper levels *never* looking down their noses or intimidating those whose choice it is to dance at Mainstream. "Who knows," she wrote, "when some of those in an Extended Basics program may find they have more time to spend in square dancing and would like to move into the more complex choreography. If we, as more Advanced dancers, have left these people with a good impression, they're going to be as attracted by *who* is in this program as by *what* is being danced."

☆☆☆

Callerlab recently established a new Quarterly Selection concept geared to the Advanced and Challenge plateaus. A release from the Advanced dancing committee, with Ed Foote as its chairman, explains: There will be one list of no more than five calls for Advanced level and one list of no more than five

calls for C-1 level. All callers presently registered with Callerlab as calling Advanced level an average of once a week for the past two years, will be given an opportunity to participate in the initial voting.

The first selection from the Advanced people is **TALLY HO**. Here's the description for this movement:

From a Box 1-4, all do a half circulate. Those facing in will form a wave with the facing dancers as those facing out will end in a right hand mini wave at right angles to the wave. As the mini waves trade, the dancers in the center wave will hinge one quarter. After hinging, do a half box circulate, placing the boys in position to left arm turn three quarters as the girls move ahead to become the ends of the forming parallel waves.

The Advanced and Challenge square dance levels have their own publication, edited and published five times a year (February, April, June, September and November) by Bernard J. Fiegel, 13501 Lagella St., Silver Spring, Maryland 20906. *Zip Coder* is an interesting publication. A directory of Advanced level and Challenge clubs is included in each issue with dates, names of groups, callers, level of dances and contact names and phone numbers. Also included is a directory of callers who work at these Advanced levels. Finally, the publication has a number of advertisements geared especially to those who are interested in attending weekends or one night Advanced parties or purchasing tapes geared to these specialized plateaus.

EXPERIMENTAL NOTES

by Ray Rose

WIND THE COLUMN AND ANYTHING — From right hand columns, all circulate once and a half, center six cast right three quarters, outside couples promenade one quarter and bend, as the center four take the "anything and" command.

(From 1P2P or OL)

Touch one quarter, wind the column and trade the wave, extend the tag, swing thru, men run, bend the line, allemande left

SQUARE DANCING magazine

presents

The 1981 Premium Records

Thirty-two callers, most of whom you have not heard before in a Very special signature series

IT HAS BEEN OUR CUSTOM each year to present a new series of four LP records covering each of the plateaus through Plus One and Two and featuring the calls of a number of outstanding callers from all parts of the world. This year we have gone from one end of North America to another and dropped in on dances in Japan, New Zealand and Great Britain in order to bring a collection of callers' "sounds" that are particularly unique. We are delighted with the results and look forward to introducing you to this fine group of callers. A majority of the 1981 callers are "home" club and class oriented and some limit their calling to their own communities, so you may "discover" some new voices to dance to. All are enthusiastic supporters of the activity. We feel certain you are going to enjoy this particular "signature" collection.

As in the past, the records are available to you when you subscribe or renew your subscription to SQUARE DANCING through December of 1981. Because each of these callers has donated his call and the different recording companies have "loaned" us the hoedown music for the purpose of these special recordings, we are able to keep the costs low as you'll discover when you get your special 1981 Premium record order form. For those of you who call, we once again have four extended play hoedowns on two 45 rpm 7" quality recordings (see page 23). You may order these when your order form is received.

We would like to thank all those who have helped us in making these square dance "sound" documentaries. As dancers or callers, you will find this a wonderful collector's item as a means of keeping track of the sounds of square dancing of the 1980's. They're excellent for dancing as well as for listening purposes.

... But Don't Forget — while the Premium records may be your "cup of tea" or they may not be — our prime purpose in bringing them to you is as a means of introducing the magazine. SQUARE DANCING is our prime reason for existing, and bringing you the finest square dance publication we can, every month, is what the American Square Dance Society is all about. During the coming year, our staff plans some of the most meaningful issues in our 32 year history. We hope you will enjoy the records. We know you'll enjoy SQUARE DANCING.

About These Callers. Every one of these callers does an outstanding job and restricts his or her calls to the plateaus listed on each album sleeve. This means that these four 12" quality plastic LP's could come in handy for practice seasons. You may discover that they are the answer for a patio or playroom party with the voices of the different callers adding just that bit of spice that will keep you on your toes.

Imagine dancing one patter call to a caller from Colorado and then doing one to the calling of a Canadian from Victoria, British Columbia. Next you'll be whisked by recording to Christchurch, New Zealand, then to Sendai, Japan and eventually to Nottingham, England. There is no better way to get the feeling of the broad scope of the square dance activity than by dancing in a square called by this international lineup. Perhaps one day you may dance to some of these callers in person.

Our first record features the Basics and it is with great pleasure that we introduce the following callers.

1981 A (Brown) — The Basic Plateau



Carter Ackerman
State College, PA



Nate Bliss
Tucson, AZ



Jerry Cope
Dillard, GA



Lowell Fisher
Flint, MI



Bob Howell
Euclid, OH



Clint McLean
Meriden, CT



Kenn Reid
San Diego, CA



Colin Walton
Melbourne, FL

You may discover, once you've danced the Basic Plateau Record that each caller has his own brand of challenge, his own special style of calling. There's a possibility that you may have had a little trouble in dancing some of the combinations and, for that reason, you may have started that particular track over until you could effortlessly follow the call.

Our next eight callers will bring you even more variety as they move into the Extended Basics plateau. Note that all of these are patter calls. We're particularly grateful to all of these callers for submitting their calls and to the several record companies who have granted us permission to use their music as accompaniment.

1981 B (Green) — The Extended Basics Plateau



Norm Cross
Milnor, ND



Garry Dodds
Victoria, BC



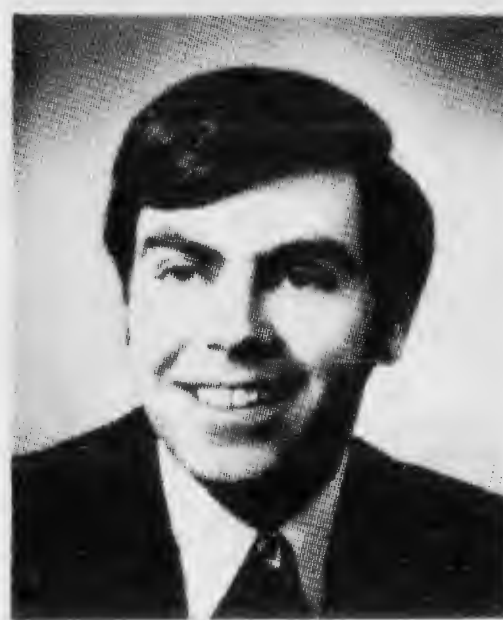
Herb Egender
Aurora, CO



Ken Kernen
Phoenix, AZ



Mack O'Jima
Sendai, Japan



Jack O'Leary
Glastonbury, CT



Ray Orme
Northridge, CA



Mort Simpson
Prescott, AZ

Special Notes on Ordering

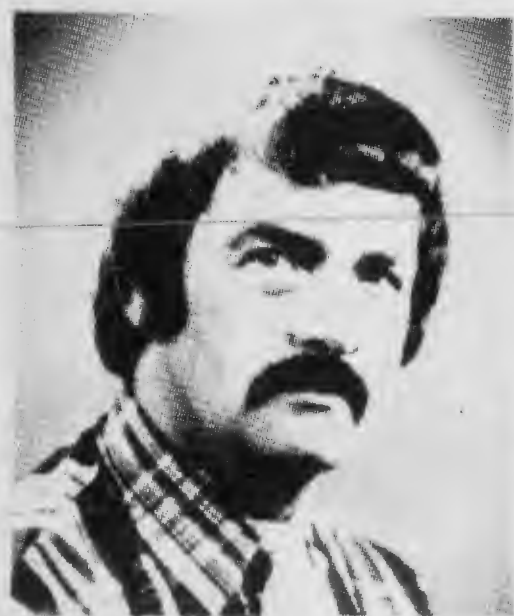
Want Your Records Quicker? If you would not normally get your renewal notice for several months and if you would like to move up your subscription so that you can get your records now, you may send us your next year's renewal (\$8.00 for one year, \$15.00 for two years) and we'll send your premium order form immediately. Check your expiration date on the address level of your most recent edition of **SQUARE DANCING** — your renewal notice and premium order form would normally be mailed to you two months before expiration.

Shipping Information. The new subscription renewal forms contain a special computerized shipping label which will speed up delivery to subscribers. When you renew for 1981 you may indicate right on the renewal form your selection of premium records. This same pre-printed form will be used as the mailing label for the records you have ordered. A year ago, SIOASDS set up its own record distribution center with the result that we greatly reduced the time necessary to process your premiums. You can count on an in-transit time of from two to three weeks (more or less, depending on your location) for the records to reach you once your order has been shipped.

SQUARE DANCING has no elaborate subscription promotion program. We have no subscription dances but depend almost exclusively on the use of these records, the Sales Reps Program and the value of the magazine itself in promoting new subscriptions and encouraging renewals. If you like the magazine and if you enjoy these records, why not tell a friend who is not now a subscriber. We'll be happy to send you descriptive flyers that contain a subscription blank or, those interested may simply send us their name and address and \$8.00 for one year or \$15.00 for two years. As soon as their subscription has been processed, they will be sent a special order form for their 1981 Premium records. Incidentally, we do indeed thank you for your help in telling others about **SQUARE DANCING**.

You'll enjoy this Mainstream collection complete with experimentals which have been the Callerlab Quarterly Selections for the past few years. Here are the eight callers you'll enjoy on album C.

1981 C (Purple) — The Mainstream and Experimental Basics



Dave Clay
Nottingham, England



Don Hanhurst
Wappinger Falls, NY



Al Horn
Penrose, CO



Bud Huggins
Bremerton, WA



Dick Manning
Nicoma Pk, OK



Lannie McQuaide
Columbus, OH



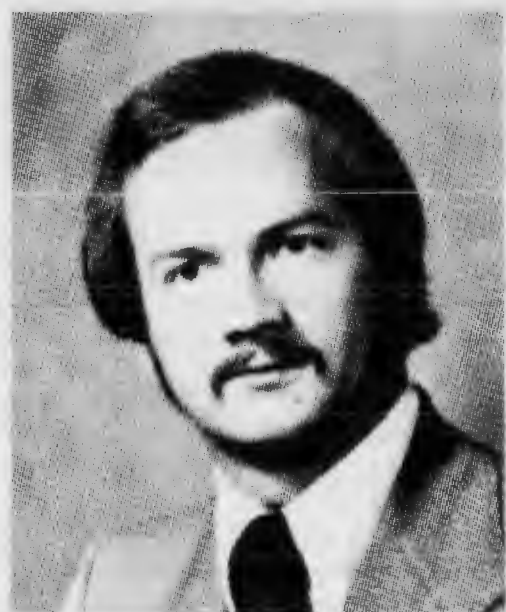
Bob Mitchell
Stockholm, NJ



Roger Morris
Sacramento, CA

There's one more album to go and it includes the two plateaus beyond Mainstream. The Plus One and Two levels are popular ones today and you'll find that this, too, is an excellent home-practice record. Keep in mind, when it's your time to order the 1981 Documentary records, that they make excellent gifts for your square dance friends and are great as door prizes for your club or class. The time to order extras is when you get your initial computerized form and renew through December, 1981. The price of the records is minimal, just enough to cover the cost of mastering, pressing and shipping.

1981 D (Rust) — The Plus One and Plus Two Plateaus



Bob Baier
Missouri City, TX



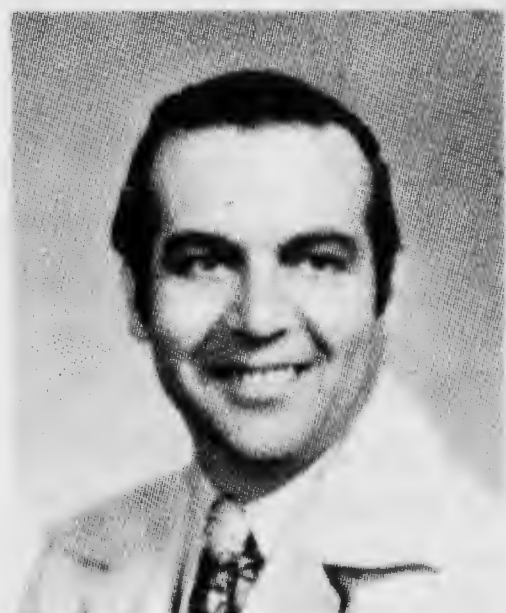
Daryl Clendenin
Portland, OR



Dave Johnson
Tulsa, OK



Chuck Meyer
Phoenix, AZ



Norm Poisson
Tewksbury, ME



Art Shepherd
Christchurch, NZ



Art Springer
Tampa, FL



Lee Swain
Memphis, TN

Boil the Cabbage Down High Gear



**Blue Mountain Hop
Hoppin' Satan**

Accompaniment Records for Callers

Here are four outstanding, time-proven hoedowns each one extended to play for five minutes or more. These hoedown tunes have no calls, but are used by callers as background music for their patter calling. The four hoedowns, on two quality 45 RPM discs, count as one Premium.

The tunes originally appeared on the old Sunny Hills label and give a wonderful "lift" to the caller.

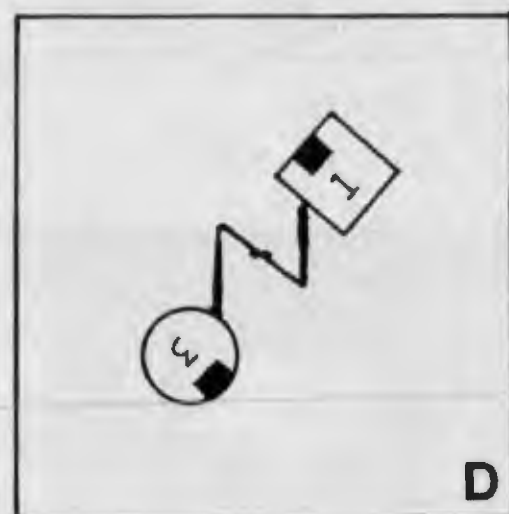
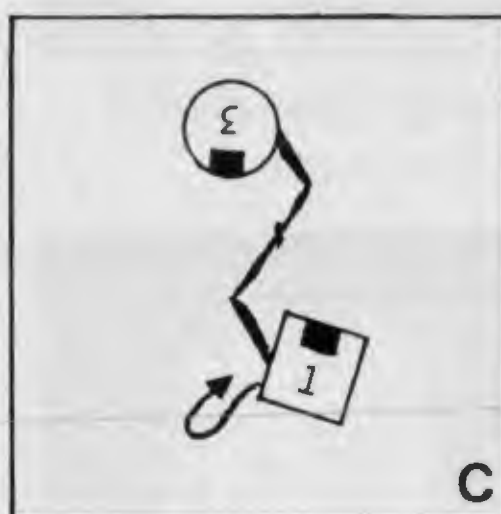
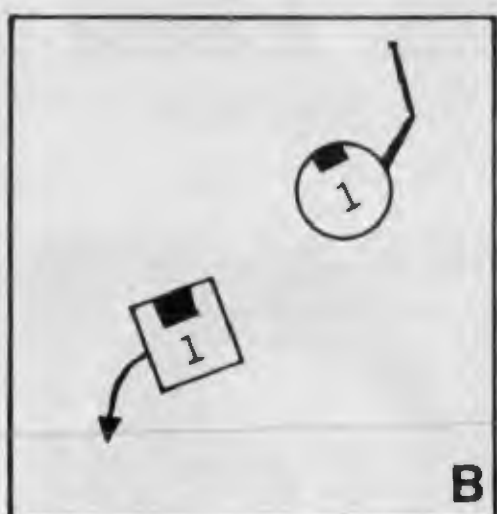
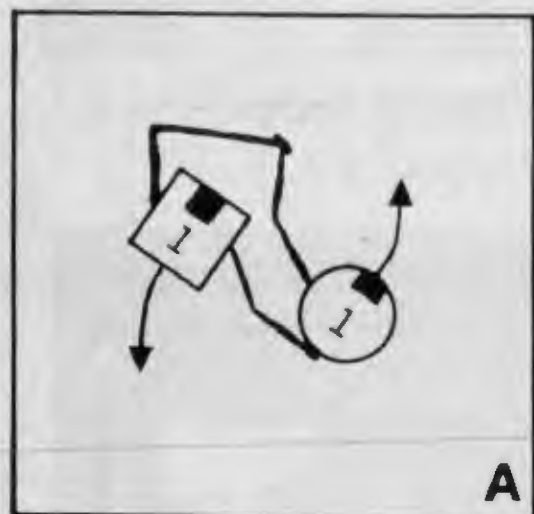
The extended play element makes it possible for the caller to call a normal dance without having to move the needle back to the starting point. If you enjoy good, smooth square dance music, even though you may not be a caller, you'll enjoy having these records just for listening purposes. If you're a caller, you'll find that the four tunes come in mighty handy as a means of adding variety to your calling.

TAKE A GOOD LOOK

a feature for dancers



**FLOW
AND BODY
MECHANICS**



BARBARA: If you have been square dancing for a number of years, you probably have picked up a few *favorites* among the square dance basics. Joe has a few that he particularly likes, and I have some, but there are some we both put toward the top of our list. One of these is Relay the Deucey. In it are a series of movements that flow smoothly without any stopping points. We enjoy this. Unfortunately there are quite a few movements in today's choreography that simply don't blend well with others.

JOE: From the man's standpoint, one awkward combination is from a lady's chain into a Dixie style to an ocean wave. Think if you will of the man's part in finishing the courtesy turn following the lady's chain (A). This particular movement sends the ladies into the center to start a Dixie style movement in a smooth and orderly manner (B). However, the man is in a flow pattern set up by the courtesy turn which is counterclockwise. If he were to continue in the direction that his momentum was carrying him, he would keep right on moving in a left face direction. However, for him to move into the center, give a left to the next lady coming his way, arrests his momentum. For a moment, he has to readjust (C) and then, after a short shift move into the center and continue with the action (D). This

is awkward, it interrupts the normal flow.

BARBARA: One of my pet peeves is to do a lady's chain from a couple swing. The waist swing itself puts the ladies into a right face turn. As she comes out of the swing, she's in a perfect set-up to do a left hand star or, if there were such a thing as a left lady's chain, it would be a *natural* at this point. However, going into a right hand star not only is a shock to the system, it's down right poor body mechanics.

JOE: We have learned to adjust to awkward movements. We may not like them, we may not realize what is happening and why these movements feel awkward, but we sense that they are.

BARBARA: I have a hangup about the movement Chase Right. I'm not sure why, but perhaps it's because the call always comes as an abrupt change of body flow. The call doesn't follow any direction set up from a previous movement.

JOE: There are a number of calls like this and some instances where a movement is not too bad if combined with the right basics, but is virtually impossible when combined with others. As we have begun to analyze our dancing more, we have come to appreciate the callers who understand the basics well enough to put them together so we can enjoy them.

The Dancers

Walkthru

CHRISTMAS DECORATIONS

"Snow People"

*By Lorraine Gilbert
Agincourt, Ontario, Canada*

THE HOLIDAYS ARE COMING and here's an idea for a table centerpiece I made for our Christmas dance last year. These snow people sparked many inquiries from dancers who wanted to use them as decorations, prizes and craft sale items. Construction lends itself to an assembly-line process so that a number of sets could be put together as a fund-raising project or as gifts. The laminated construction is based on two foam cups and a styrofoam ball with four layers of batting to build up the chubby snowman shape. Costumes are readily made from easily available materials. Here's hoping you will enjoy making your snow people as much as I did.

Materials Needed for Two Snow People (approximately 10½" high)

4 plastic foam cups 3¼" high
2 four-inch styrofoam balls
2 12-inch white chenille stems (or pipe cleaners)
Polyester quilting batting
Red and black felt
Glue stick, Scotch or masking tape, twist ties
1" thick styrofoam sheet
6 plastic drinking straws or doweling

Materials Needed for Costumes

Red pella for vest, bodice, bonnet, waistband
Red gingham for skirt, tie, hat band
Red net for crinoline
Green felt for holly leaves



Photo by Kathy Morgan, Scarboro Hoedowners

Red sequins for holly berries
Lace trim for bodice and bonnet
Green rick rack for vest trim
Red chenille stem (or pipe cleaner)
2 ⅝" red pompoms for ear muffs
Black bristol board for hat

To Assemble

1. Using skewer or similar sharp instrument, punch out one-inch circle centered on bottom of each cup. Push out, leaving serrated edge.
2. Tape cups together, top to top.
3. Cut strip of batting 2½" wide and as long as the circumference of the cups at their widest point, approximately 9¼". Insure there is no overlap.
4. Apply glue to taped area and wrap batting around cups, being sure it is centered on taped joint.
5. Cut second strip of batting 4½" wide and as long as the circumference of the cups plus the first layer of batting, approximately 10½".
6. Apply glue to vertical seam of first strip of

The WALKTHRU

batting. Wrap with the $4\frac{1}{2}$ " piece of batting, making sure that join is over the previous one. This strip must overlap first strip one inch top and bottom.

7. Cut third strip of batting 10" wide and as long as circumference of the cups plus the previous strips, approximately $12\frac{1}{2}$ ". Wrap and glue as in previous step, making sure that join is on top of the others.

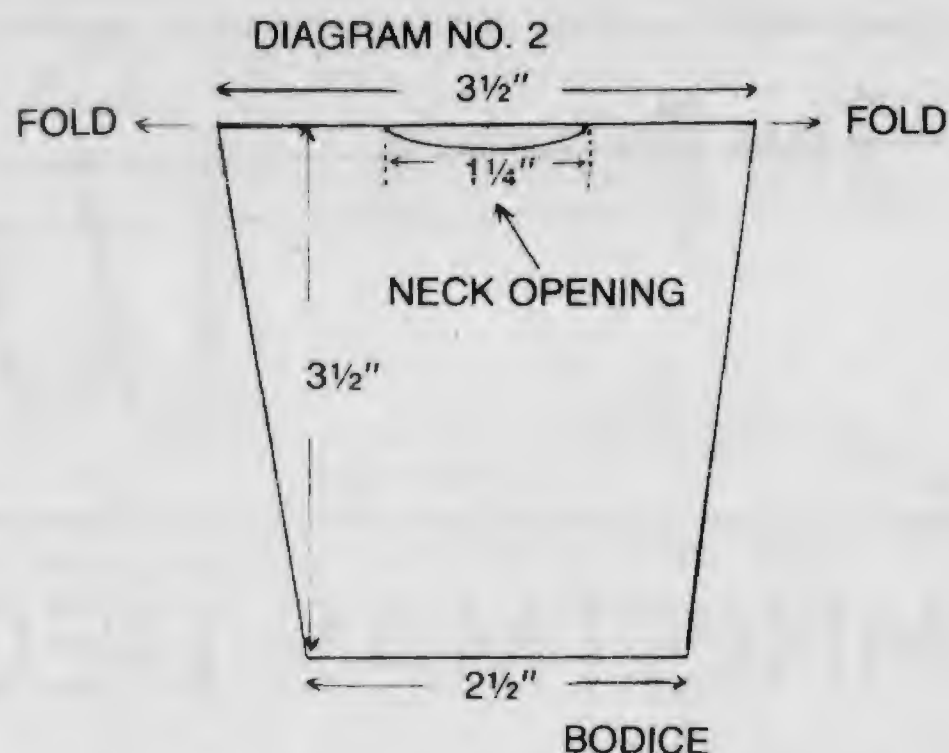
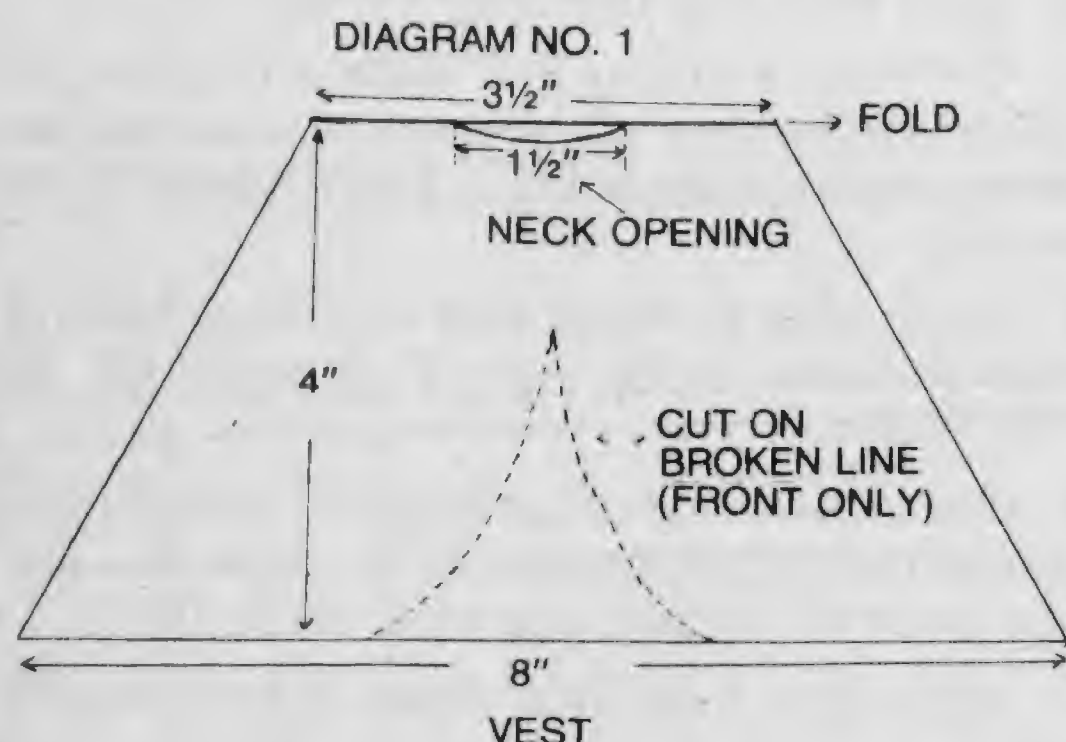
8. Cut final strip of batting 12" wide and as long as the combined circumference of cups and previous strips, approximately 15".

9. Using running stitch, hand sew narrow edge (12") together with white thread. This will form a sleeve. Turn sleeve inside and carefully insert cup assembly aligning seam with glue joints. Top and bottom overlap must be even.

10. Tuck bottom overlap into serrated hole. (Bottom can be either end at this point.) Tuck evenly, but not tightly, so snow person will stand straight.

11. For arms, punch small holes in opposite sides of assembly one inch below base of top cup. (Make certain that seam line of batting is in center back.) Insert 12" chenille stem through holes so it projects $3\frac{1}{4}$ " from each side of the body.

12. Tuck top overlap into serrated hole. Snow people must be dressed at this point before



arms and head are completed. See costume instructions.

13. To make head, cover 4" styrofoam ball with 12" square of batting. Gather four corners of batting together and secure with twist tie to give smooth surface. Trim excess material to about $1\frac{1}{2}$ ".

14. Cut eyes, nose and mouth from black felt and glue in place.

15. Using a twisting motion, attach head to body by inserting excess material. Twist tie at bottom of head into hole at top of body.

16. To make arms, wrap strips of batting $3\frac{1}{4}$ " by approximately 6" around projecting chenille stems.

17. From red felt, cut four mitts (diagram 3) for each doll. Glue two together for each hand, leaving wrist opening so chenille stems may be inserted and glued in place. Arms may be bent.

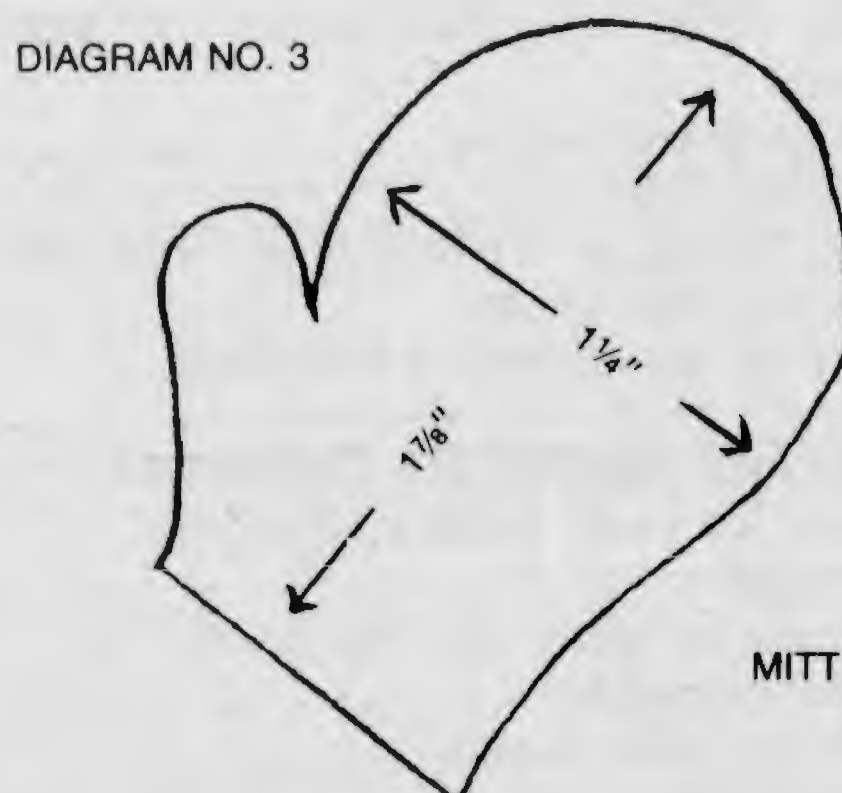
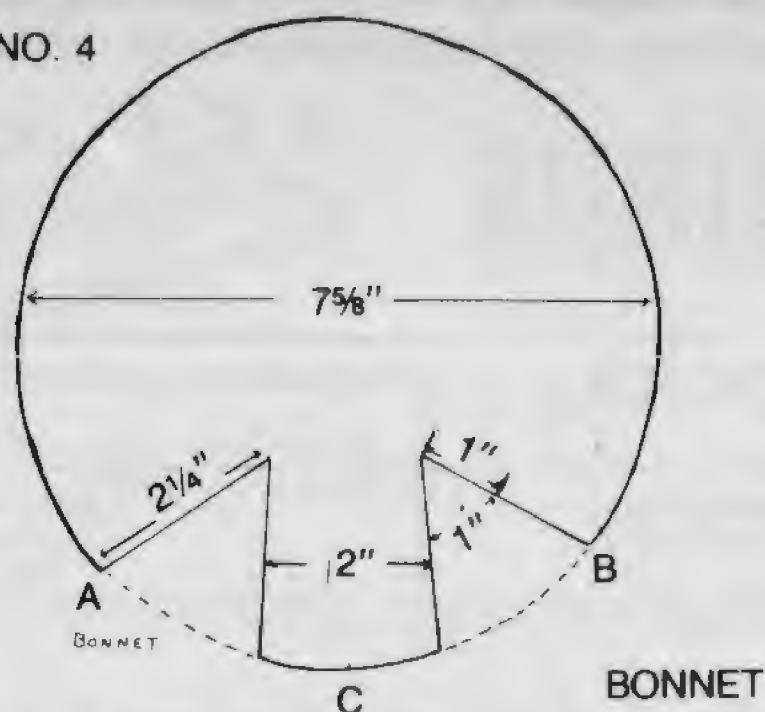


DIAGRAM NO. 4



18. For the base, cover the tops and sides of a 1" piece of styrofoam (length and width your choice) with batting, securing with ribbon trim around the 1" edge with straight pins. Decide placement of snow people on base and insert three 7" plastic straws (or doweling) into top of base. Secure body to base by inserting straws into hole at bottom of the body and sliding the body downwards.

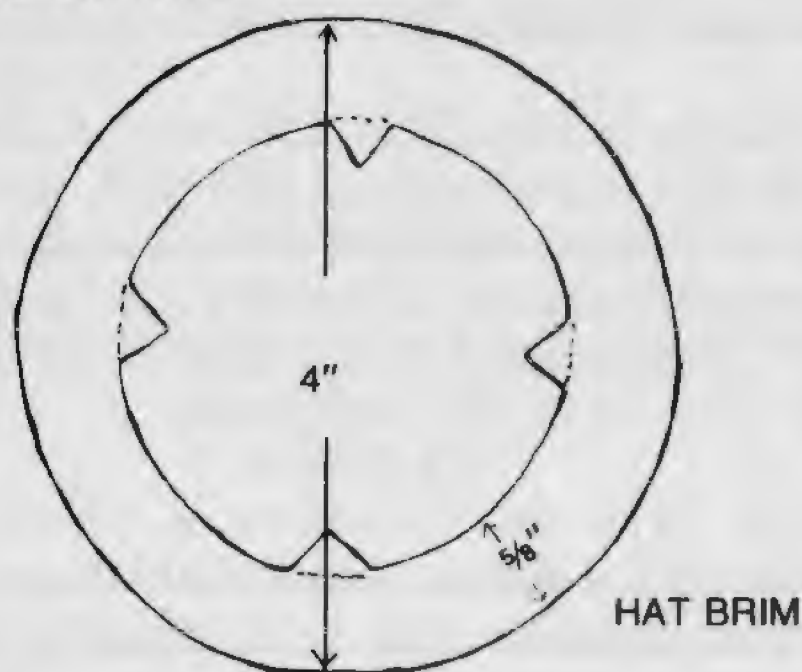
Costumes

Vest (complete after step 12): Cut vest (diagram 1). Overlap back and front side points $\frac{1}{2}$ " and glue or tack in place. Glue green rick rack to front and bottom of vest. Cut holly leaves from green felt, add red sequins for berries and glue on back. Dress doll in vest and return to step 13.

Scarf (complete rest of costume after step 17): Place 16" piece of $\frac{3}{4}$ " fabric or ribbon around neck and tie in front.

Earmuffs: Bend 7 $\frac{1}{2}$ " length of red chenille stem over head. Secure $\frac{5}{8}$ " red pompoms on ends of stem using straight pins inserted into styrofoam ball.

DIAGRAM NO. 5



The WALKTHRU

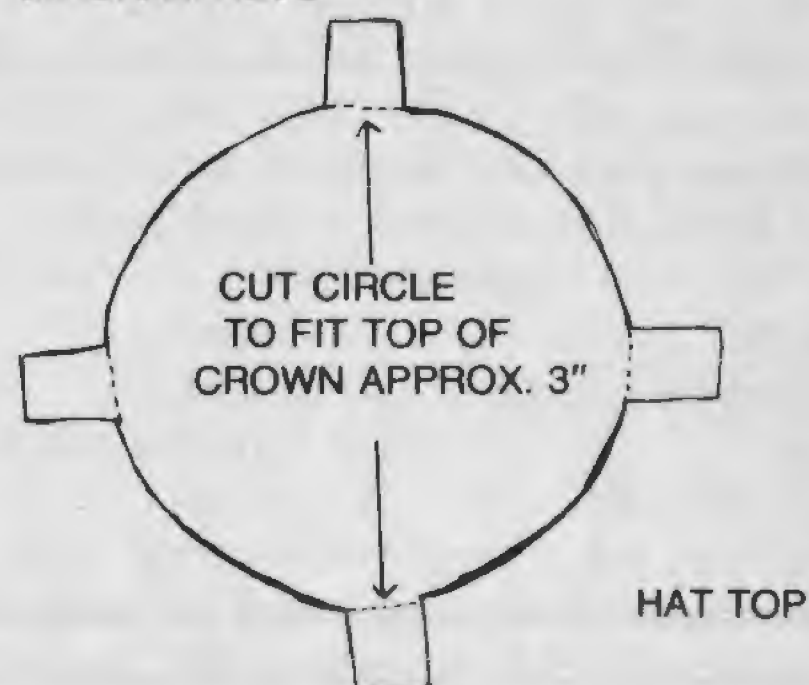
Hat: Cut one 4" circle, allowing $\frac{5}{8}$ " for brim, from black bristol board. Cut out inner circle, plus tabs (diagram 5). Cut one piece 9"x1 $\frac{3}{4}$ " for crown. Fashion crown into tube and insert in brim. Glue brim tabs to interior of crown. Cut one circle to fit top of crown, approximately 3" with four $\frac{1}{2}$ "x $\frac{3}{8}$ " wide tabs (diagram 6). Place top of hat and glue tabs to interior of crown. Complete hat with fabric band and holly leaves and berries.

Dress and crinoline (complete after step 12): Cut bodice (diagram 2) from red felt. Glue lace trim to sides. For skirt, cut 4 $\frac{1}{2}$ "x45" piece of gingham; for crinoline, cut 3 $\frac{1}{2}$ "x72" piece of net; for waistband, cut 15"x $\frac{3}{4}$ " red felt. Hem gingham $\frac{1}{2}$ " at bottom. Press $\frac{1}{2}$ " at top of gingham and fasten together with net onto waistband. Center front bodice on waistband and tack in place with band on top. Place on doll, adjusting skirt to fit at back, and tape together. Bring back bodice over shoulders and tack in place. Return to step 13.

Bonnet (complete after step 17): Cut bonnet from red felt (diagram 4). Bring points A and B together under flap so they meet at C. Glue or tack in place. Glue holly leaves, berries and lace trim on bonnet (see picture). Hold bonnet in place by inserting straight pins into styrofoam ball.

Eyes, nose, mouth: Cut from red and black felt and glue in place.

DIAGRAM NO. 6



LADIES ON THE SQUARE

Cookbooks, Cookbooks and More Cookbooks



WHY IS IT that square dancers also seem to be the best cooks in the world? We have no answer but from experience, we know it appears to be true! Over the years, dancers, clubs, exhibition groups and festivals have discovered that cookbooks have found a ready market. Whether they have been published to raise funds for one particular purpose or simply to put forth the culinary talents of their members, there always seem to be dancer-cooks ready to "try" and buy. Take a look at some square dance cookbooks which have been released over the years. Perhaps it will give your group an idea.

Conventions and Associations

For a number of years, the annual National Square Dance Convention has found that a cookbook has been an excellent fund raiser. The 1981 Seattle Convention cookbook was released in November 1979, timed for Christmas giving. The book includes numerous, original pen and ink drawings as well as scenic photographs of the State. Featuring approximately 500 recipes from Washington dancers, the book also contains recipes from celebrities such as Rosalynn Carter, Joan Mondale and a number of governors and mayors. Copies are available for \$6.50 each from Jim and Mary Knight, 25209 45th Ave. So., Kent, Washington 98031. Checks should be made payable to the 30th National Square Dance Convention. Here's a mouth-watering recipe from this attractive cookbook:

Apricot Cake

2 c sugar	2 c flour
½ c chopped nuts	2 tsp soda
4 eggs	1½ tsp cinnamon
1½ c Crisco oil	½ tsp salt
2 small jars (or 1 large) baby food apricots	

Mix sugar, nuts, eggs and oil with mixer. Add apricots. Sift together dry ingredients

and add to sugar mixture. Pour into 9"x13" cake pan and bake 325° (glass pan) or 350° (metal pan) for 60 minutes.

— Rose Killam

State federations and associations, also, have found cookbooks have a wide acceptance. Some who have gone into production in the past include The Oregon Federation of Square Dance Clubs. Their 100-page book is well laid out with quarter-cut dividers clearly sectioning off the different types of recipes. Spiral bound, as many of the books are, the glossy, heavy cover provides good protection for the pages. Southwest Council came out with a cookbook this past spring, timing its release with the Sweetheart Festival in Jackson, Mississippi. EDSARDA, from the East coast, has long been a promoter of cookbooks and its 234-page effort is popular with many. Here's a sample from it:

Chicken Salad

4 qts diced cooked chicken	½ c diced pimentos
2 doz hard cooked eggs diced	1 c finely minced onion
6 c celery diced	2 tbsp salt
½ c chopped parsley	½ tsp white pepper
50 lettuce cups	6 c mayonnaise

Combine all ingredients, except lettuce. Refrigerate until serving time. Serve in lettuce cups. Makes 50 one-half cup servings.

— Fran Ringland

The Bachelors 'N' Bachelorettes, Regional South and Sacramento, California, gave their all in 1973 to a cookbook with sales going into their building fund. Using 8½"x11" pages, the B 'N' B's managed to get several recipes per page into their 100 page book.

Festivals

The Harvest Hoedown Committee in Northern California is currently experimenting with an idea. The Committee is putting

together a cookbook, starting with seven categories: main dishes, breads, cakes, salads, pies, miscellaneous and low calorie. It is actively soliciting recipes from dancers in the area. The book will be printed on loose-leaf pages which may be put into any three-hole binder. Each year, at the minimal price of \$1.00, a new category will be added.

Exhibitions

In 1979 Charlie and Bettye Procter's "Dallas Let's Dancers" round dance exhibition group put forth a gigantic effort into a book with contained 350 pages of recipes. The introduction to the book discussed the "trials, tribulations, long hours of labor and love" which went into the project and which represents every cookbook ever undertaken. The sales of this book were used for costume and travel expenses of the group. Square and round dancers, individuals and clubs, contributed recipes to the "Garden of Eatin'" book. Here's a sample:

Do Ahead Beef Casserole

¼ lb dried beef (cut with scissors, bite size)
 ½ lb Monterey Jack 2 cans cream of
 cheese grated mushroom soup
 1 sm onion diced 1¾ c milk
 2 c raw elbow macaroni

In baking dish combine all the ingredients and refrigerate, covered, overnight. Bake at 350° for 1 hour. Serves 6-8.

— Poopsie Hoffman

Clubs

Various clubs have delved into printing a cookbook, using the talents of their own members both for production and gathering

recipes. Samples come from The Metro-Gnomes of Halifax, Nova Scotia, entitled "Yours For Good Eating;" the Papio Prancers of Papillion, Nebraska, with their "Recipe Book for Square Dancers;" and The Rip Snorters of Walnut Creek, California, with "A Rip-Snorting Cookbook." We offer a recipe from Halifax:

7-Up Red Satin Punch

1 qt apple juice 10 7-oz bottles 7-Up
 2 pts cranberry juice 2 trays 7-Up ice cubes

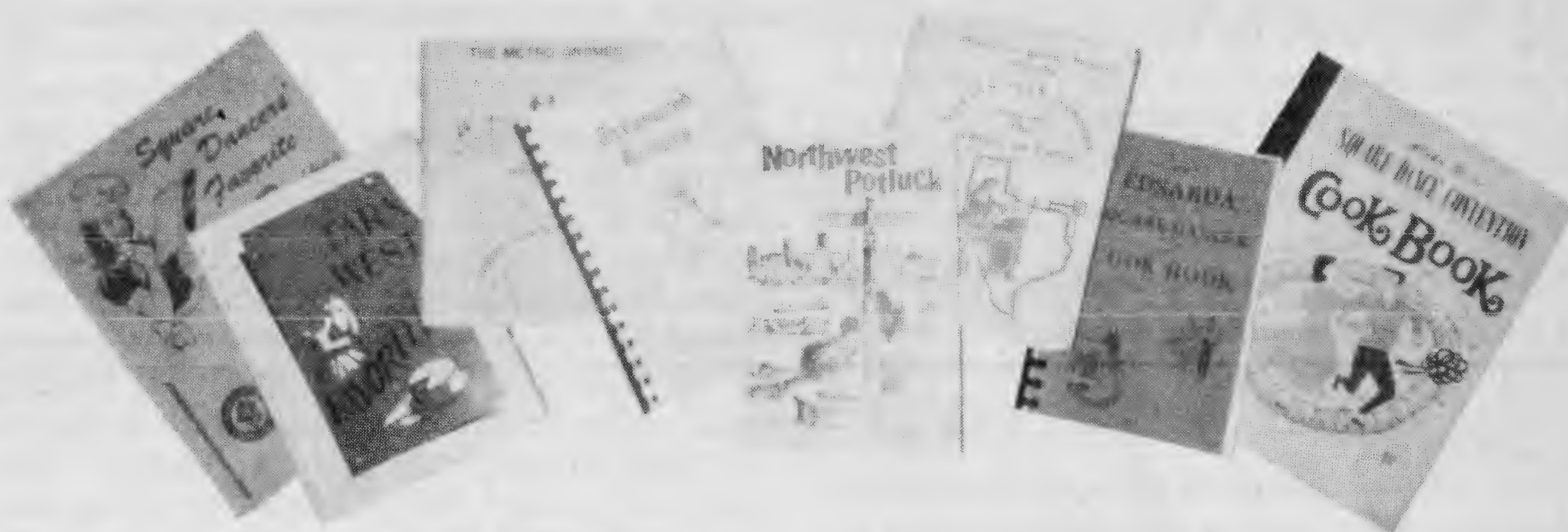
Chill fruit juices and 7-Up. Prepare two trays of 7-Up ice cubes and freeze. At serving time, combine cranberry juice and apple juice in punch bowl. Slowly pour in 7-Up. Add "ice" cubes. Makes 35 punch-cup servings.

— Mary Manning

☆☆☆

These cookbooks run the gamut from those which have been typed, to those mimeographed, dittoed, or offset; from ones stapled together to perfect bindings, spiral bindings or ring binders. Successful covers have been made from cloth, paper and glossy card stock. Black and white predominates in printing, obviously due to cost factors. Illustrations have included line drawings, original artwork, photographs, pick-up art and cartoons. The imagination used to put the books together is as varied and interesting as are the dancers themselves.

Hooray for the cooks in the square and round dance world! May they wear their aprons with pride and may we enjoy their efforts ad infinitum!



Patter Cueing: A Different Twist



by Corky and Paulette Pell
San Antonio, Texas

WE have been "wrapped up" in the square and round dance activity for more than 25 years. The amazing development and growth of these closely integrated, yet uniquely different art forms, have provided a new dimension of pleasure and entertainment for the multitude of dancers who have joined



Corky and
Paulette Pell

Corky and Paulette were introduced to square and round dancing in 1955 in Nancy, France, and soon undertook the round dance program of their local club. They became accredited members of the European Callers and Leaders Association during 1955-57.

The Pells toured Europe from 1965 to 1976 which included membership and presidency of several clubs. They conducted many round dance clinics in Europe, and were round dance coordinators for the European Callers & Teachers Association (ECTA) for over four years, serving as its president for one year. Their extended tour in Europe earned for them honorary membership both in ECTA and EASSDC.

Corky and Paulette Pell are Legacy trustees and in 1977 were honored by the SIO American Square Dance Society with the award of the Silver Spur. They are charter members of Roundalab.

Currently they have two round dance clubs in San Antonio, conduct yearly classes and are on staff at various vacation institutes.

the activity over these many years. The flourishing progress made since the early, simple, rhythmic patters of yesteryear, to the variant, cohesive and graceful movements of today, is a gratifying accomplishment that can be shared equally by all of our leaders and dancers, past and present. Such progress, while significantly influenced by the enthusiasm and interest of dancers, is primarily attributable to the cooperative efforts of the countless leaders and organizers. Their competence, dedication and singleness of purpose established a common language for diversified rhythmic patterns that can be universally enjoyed anywhere in the world. While we are aware that our drop-out problem is a serious one that must be reckoned with, we are still optimistic about the influx of many new recruits and the retention of many experienced dancers in this wide, wonderful world of fun and friendship.

An Early Disillusionment

Although the foregoing is only a small sample of the praises that can be sung on behalf of our favorite pastime, it is difficult to conceive that we have any reason for criticism. Yet, we experienced an early disillusionment that has since nurtured a recurring dream and a long-standing fantasy. Our initiation into the activity was a simultaneous introduction to square and round dancing. Our caller was dually competent in both art forms and offered a well-balanced combination of patter calls, singing calls and rounds. Due to the erstwhile paucity of routines, there was more frequent repetition of each round in our limited repertoire. Based on our orientation and appreciation of the difference between the challenging patter calls and the more relaxing singing calls, we experienced a feeling of expectancy for some comparable "patter cueing." Our curiosity evoked the obvious question, and when informed that a specific routine was written exclusively to a specific melody, our

curiosity ceased, but our fantasy lingered on.

With the perpetual profusion of new routines, varying rhythms and exciting musical arrangements, we were more than satisfactorily occupied just keeping up with the latest releases. Fortunately, talented and imaginative leaders will continue to provide us with many excellent routines written for the uniquely "right" melodic arrangement. Notwithstanding, our fantasizing continued. Were we actually kidding ourselves, or was there an appropriate place in our activity for "patter cueing?"

Patter Cueing Communications

After conducting our first class in the rudiments of round dancing, we realized that each basic step required a constructed exercise, and patter cueing was our normal means of communication. The many clinics and workshops we attended as dancers or instructors gave additional evidence that patter cueing was an appropriate procedure since it required an "entry" and an "exit" for the particular dance steps we were learning or teaching. Was it totally inconceivable to expand this aspect of our activity and to do some patter cueing at special events? Still fantasizing, we envisioned a myriad of dance patterns geared to established plateaus and designed for specific levels, that could be devised by the leader, to music selected by that leader, thereby representing "X" percent of an evening's round dance program. Considering our early beginnings, this appeared to us to be as comparably challenging to the leader and round dancer, as a patter call is to a caller and square dancer. The fantasy even seemed to cement the relationship and compatibility of both art forms.

We also thought about other advantages. Considering the multitude of prolific choreographers that could devote some of their talents toward the construction of dance patterns and exercises, we could provide an interesting change of pace for our dancers. Moreover, we could establish an excellent teaching tool for the incipient and inexperienced instructors, who not only need, but urgently want all the help they can get. In one phase of our career, we wrote a choreographic pattern for every dance step we expected to teach. In several instances, we even had alternate patterns in the event our first one did not work. It was an

arduous initial task but paid off in subsequent time and effort since we discovered we no longer needed lesson plans. We simply taught from our prepared exercises and merely annotated the context of each lesson.

Consider the tremendous advantage new leaders could have for teaching basics, if they could compile a bibliography of dance patterns and exercises from all available sources. The new leaders would not only have the "what to teach" but more interestingly, they would have the "how to teach" as well. A bibliography compiled from input of our many prolific instructors would offer a repetitive number of "whats," but consider the varied and diversified "hows" we could come up with. Experienced leaders could similarly benefit if the "bibliography" concept included all-position variations of more extensive and complex patterns.

Along these lines, we fantasized about the effect that patter cueing would have on the non-cueing segment of our dance population. We fully appreciate that they find cueing unnecessary and perhaps even distracting. However, we firmly believe that communication, in whatever form, is one of the most important elements in our activity. For most of us, conventional cues trigger one or more measures of a dance movement. For those who possess a greater gift for memorization, the title or melody of a routine may inspire the entire dance. In any case, it is some form of communication that evokes the dancers' knowledge of the choreography, and it is this fascinating aspect of challenge that has contributed substantially to the interest and progress of our activity.

Abbreviated Cues

We even envisage abbreviated communicative cues that could readily trigger patterns of multiple measures. Such cues could easily become a language of its own, and yet not at all rare in our business. By comparison, visualize the reaction when a caller tells us to "load the boat," "teacup chain," "relay the deucey," and "grand square." Now the stranger to our activity may think we are at "dockside," having a "coffee break," resuming our "assembly line" to build a "big box," but the square dancers know exactly how to execute the multiple measures and the multiple moves of each call. Is our fantasy so absurd in visualizing

comparable prompting for round dance patterns?

One other thought on patter cueing relates to the significant number of easy rounds that have been published over the years. These are comfortably phrased dance movements to very danceable melodies and many of them have been selected as area ROM's. However, these rounds seldom require club workshop time and are virtually patter cued to the graduate dancer.

To continue the fantasy, how about the record companies that contribute so invaluable to our activity. Would patter cueing actually limit record production? On the contrary, in addition to satisfying the demand for unique choreography written to equally unique musical arrangements, the record companies could release several recordings for exercise patterns and patter cueing only. Many leaders use their library of early recordings in their classes or workshops. Furthermore, many students ask for an appropriate record to use for practicing the various patterns they have learned, and a "patter" recording of the respective rhythms taught appear to be a propitious addition to our musical library.

Examples for Experimentation

Our fantasy has delved on choreographic and musical "philosophy," and we suppose the only real test is to try it. We believe all leaders can use their own imagination and initiative in selecting appropriate dance patterns and music. However, we would like to suggest two simple examples for experimentation. Select a smooth flowing waltz melody and a smooth, slow fox-trot tune. Devise a multiple measured pattern and use it to both musical arrangements. Take the same approach with a slow two-step recording and one with a pronounced rhumba beat. Despite the identicalness of the dance patterns, the musical change of pace can provide an interesting difference to the dancer. We believe that such tests challenge a leader's selection of dance patterns and the selection of good music. The degree of success that can be achieved with this innovation is a relative matter, but it could represent a new segment of our dance program, provide a new dimension to the leaders' talents and a new challenge to the dancers. "So thinketh our fantasy!"

While we agree with the Freudian concept

that our dream represents a "wish fulfillment," we emphatically reiterate that there is nothing more beautiful than the "quasi," "near," "almost" perfect union of choreography and music. We encourage the many aspirants of such unions to continue their worthwhile and successful efforts. All we fantasize for is widening the scope of our enjoyable round dancing commensurate with the broad development made in square dancing.

200 Classics

One last thought, round dance statistics reveal rather convincingly that our truly memorable routines roughly number less than 200 (classics, evergreens, top tens, etc.). Our library of dance memorabilia include: "The American Round Dance Handbook" published by Sets in Order in 1957 (covering all rounds from about 1948 through 1956); indexes of rounds published in Round Dancer Magazine (from about 1957 through June, 1980). The sum total of all rounds listed in these sources number close to 5,000 routines written to specific recordings. It is significant to note that less than 5% represent truly great unions of choreography and music. However, we do not underestimate the influence and impact of the remaining 95%. The dance patterns contained in the "lesser remembered" routines have contributed much to our dancing pleasure, and although short-lived in popularity during their time, they importantly provided a standard formula for a host of 4 and 8 measure dance patterns. Many of the standard patterns could readily be used for patter cueing to any melodic arrangement of the same rhythm.

In closing, those readers who consider this fantasy a lot of gibberish, don't be too harsh with us — simply write a routine to "The Boulevard of Broken Dreams." Those who believe the fantasy has some merit, try some patter cueing to the tune of "I'll See You In My Dreams."

Next month our regular feature, Paging the Round Dancers, will return with the spotlight focusing on Ethel and Stan Bieda of Morgan Hill, California. During the coming year a different round dance leader-couple coming from different areas around the world will be featured every month.

The CALLERS



Basically Speaking

by Les Gotcher Zephyrhills, Florida

There's considerable talk going around in callers' circles these days about creating a form of the activity that can be enjoyed by dancers who do not have the time, nor perhaps the inclination to dance more than once a week. By cutting down on the frequency of their dancing one also must cut down on the number of basic movements that this type of Mainstream dancer would be able to master. "This is no problem," say those callers who have made a careful study of descriptive calling. "When a great number of today's basics are actually combinations of two or more movements the dancers have already been taught, why resort to this added barrier of language? Why not just go ahead and by using a more limited number of terms, call our programs descriptively?" Perhaps the creation of new basic language has become an intriguing "crutch" for the caller, a form of shorthand that simplifies his job while, at the same time, making the task of being a dancer much too complicated. Les Gotcher is a master at calling descriptively and this month we look at the way he patter calls five routines without using the terms we frequently associate with them.

SOME FIFTEEN YEARS AGO I was probably considered to be one of the highest level callers on earth. What I actually did was to put the basics together in every conceivable manner that I could think of. I did not use multi-basic calls. I simply used the basics, all levels and all positions, especially the *first basic*, which to me is *listen to the caller all the time*. I always made it a point to tell the dancers that they were not high level dancers, they were high level listeners. It is still true today. If a caller learns to use the basics, he can give dancers all they want in an evening without resorting to gimmicks.

Here are a few examples. These are calls that I have been using lately with a group of *all level* dancers that I call for. I say all level because we do all levels of dancing. You cannot get much lower than a circle left and we use that. You can't get much higher than a tea cup chain and we also use that. We also do exhibition numbers, such as the double tea cup chain, and a few nights ago I decided to do some of the latest gimmicks, calling them directionally, to see if the dancers could do them without any walkthru's. They all worked out beautifully. The first was:

**Heads to the right and circle four
Head gents break to a line of four
Forward eight and back you reel**

**Now pass thru and wheel and deal
Double pass thru across from you
Lead couples do a partner trade
All eight pass thru and trade by
Step to a wave and balance there**

Recognize the figure? I am sure if you think about it for a moment that you will see that we did track II. Of course, I didn't call a track II but it was the same thing, using simple basics that every good dancer should be able to do. I explained this to the dancers because I figured they should know the routine since they will be going out and dancing to other callers and I want them to know how to do a track II.

A short time later that same evening I called:

**Heads to the right and circle four
Head gents break to a line of four
Forward and back, touch a quarter
Circulate one and one half positions
The six do a trade, the boys move up
To a two-faced line, bend the line
Star thru, dive thru, square thru
Three quarters round to a left allemande**

ABOUT THE AUTHOR: A brand new generation of square dancers and callers are getting acquainted with Les Gotcher, who thought he had retired from square dancing a number of years ago but who is finding that his experience and expertise in this field are of great value to others. Once editor of the now defunct nationally circulated Square 'n Round magazine, Les attracted a large audience. In looking back we discovered many of Les' philosophies to be most timely and we are delighted to add these thoughts from time to time in the pages of SQUARE DANCING. Les' main concern these days lies in the development of caller-leadership with an understanding of descriptive calling that makes many of today's combination basic terms unnecessary.

I am sure that you will recognize that as coordinate. In the past I would never have accepted a one and a half circulate but since it has already been accepted when using coordinate, I am sure callers will be using it in some other call at some future date. That is a prognostication that I hope doesn't develop.

Moving along now, that evening I tried out several more calls by doing them with the basics that we have at hand and that the dancers knew how to do. I used a setup like this for my next call and there was no trouble with it:

**One and three will square thru
Four hands around to the outside two
Step to a wave and single hinge
Girls fold behind that man
Double pass thru and
Peel right and make a line**

No doubt in your mind about that one. It has to be linear cycle. What I am pointing out is that these things can be called by using basics and not require any memorization by dancers. As I have said many times before, it is easy to bog down the floor. If you keep hitting them with one gimmick after another they are simply doing memorized patterns. I started fighting memorized patterns in the mid 40's because the dancer knew the pattern as well as the caller knew it and many times they were several beats ahead of him. I didn't like this because I wanted the dancers to listen to the calls and I wanted to be able to throw them flat on their gluteus maximus if I caught them anticipating the call and getting several beats ahead of me. I tried never to use the basics the same way twice in succession.

That same evening I tried another oldie, a multi-basic call, that went something like this:

**Promenade now and don't slow down
Keep on walking those girls around
Girls roll out and skip one man
Promenade the next, go walkin' round
(each gent now has his opposite lady)
Now one and three will wheel around
Half square thru and trade by
Star thru, cross trail thru**

I am sure that I do not have to tell you that the half square thru, then partner trade is a barge thru. I simply set it up so that they would meet their original partner, out of sequence, so they could cross trail thru to a left allemande. No problem at all for the dancers on this one.

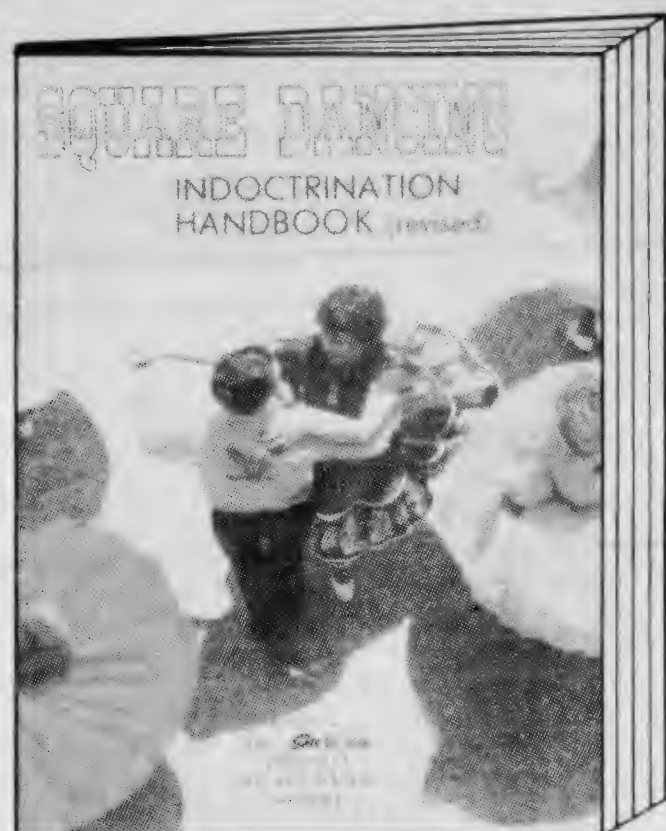
During the same evening I went into another call that I had used many times before, knowing full well that it could be called using simple basics. This call went something like this:

**Heads to the right and circle four
Head gents break to a line of four
Star thru and step to a wave
Swing right, halfway around
Girls double circulate
Boys turn left three quarters
Center of that wave, half by the right
Then turn left three quarters around
Make a new wave, turn half by the right
Boys double circulate
Girls turn left three quarters around
Centers turn half by the right
Then turn left three quarters around
Make a new wave and swing thru
The boys run, etc.**

You will recognize that one as spin chain thru. Try it sometime and see how the dancers react when you call it directionally, using a simple basics that they should all know. It is a neat chore for the caller and gives him a challenge. Try an evening of calling with no gimmicks. Just use basics and change them around, using all position dancing and watch your dancers enjoy the evening.

CALLERS

Make the New Indoctrination Handbook Work for You



NO ONE KNOWS BETTER THAN YOU how jam-packed the teaching schedules are these days with so much to teach the new dancer and with only so many lessons to teach it in. Unfortunately, some of the most important lessons are overlooked. "If I had more time available with my new dancers I'd spend it on styling, emphasizing how to be a smooth dancer." Perhaps you've heard that one before. Or maybe, as a caller, you've been disturbed because some of today's dancers simply are not aware of the important courtesies that you were taught when you were just learning to dance. We, here at SQUARE DANCING, understand your concern. We've been concerned too, for quite some time. To us, there's much more to square dancing than just learning the basic movements. If dancers are to stay a part of the activity then they should have a more rounded knowledge of what square dancing is all about.

Here's where we can help you. Over the years we've collected the questions new dancers ask. We've talked to former dancers to find out what might have encouraged them to remain a part of the activity. We made a list of all the things we used to tell the student dancers and we asked other callers for their lists. A number of years ago we put all of this together in a Square Dancers' Indoctrination Handbook. That was more than 15 years ago and many thousands of copies have found their way to the dancers.

Now we have redone the Handbook; updated it, added a section on the Roots of the activity, spent several pages on Styling and Smooth dancing and explained a number of important subjects that hadn't been covered before. The Revised Handbook is double the size of the old one and it's loaded with color as you'll see from the copy that is enclosed in the center of this issue.

The information is all here — look it over. Then, if you feel that this is the sort of helpful tool that your new dancers would enjoy, why not order a supply? (Present dancers will enjoy it as well as your class members.) The cost per book is the same as it was for the older edition — only 30¢ per copy plus postage. Or, if you order 100 or more, you pay only 20¢ each, or \$20 per 100 plus postage. You don't have to use them all right away. They'll be good for your classes in the years to come.

The price of these is the same as for each of the three Basic Movement Handbooks (Basic, Extended Basics/Mainstream and Plus Movements) and you can mix or match your order if you wish (i.e., order 25 each of the four handbooks — or any combination to total 100 or more and get the quantity discount.) Check the order form on page 123 and let these Handbooks work for you!

CONTRA CORNER



Contras for New Dancers by Walt Cole, Ogden, Utah

NOW THAT MANY square dance clubs have started their new dancer classes, it's a perfect time to introduce contras and to instill in the new dancers a sensitivity to music, timing and, yes, dancing. The contra is a great teaching tool! New dancers can relate to contras as easily, or more so, than they can to squares. Being introduced simultaneously to both is even better.

Most new dancers arrive for class with a friend or two, but generally they are meeting many new folks for the first time. As mixers and get-acquainted dances, contras can't be beat. Contras are excellent for use at small clubs, dances, or classes and even early in the evening when a square may need one or more couples. A contra can dance 'em as they arrive, regardless of the number.

The use of contras in new dancer classes is an excellent way to build confidence in these newcomers. Due to the repetition, as in a singing call, the learning process is enhanced and, once danced, there is a sense of accomplishment without confusion. But — a word of caution, do not confuse the new dancer by displaying your great knowledge of contras and contra language. Talk and teach with words which the new dancer almost knew when he first walked through the door. For instance, one need not say "swing the one below," but rather, "swing the left hand lady." As long as you, the caller or prompter, know what's what, why complicate matters with new and strange terms? The new dancer already has his hands full trying to learn this folk dance activity, so keep the extraneous to a minimum. Don't "over-runneeth his cup!"

A clear, perhaps even casual explanation of why timing is important will probably intrigue the dancer enough to try it and there's a good chance he will enjoy the sensation. Timing need not be "forced" on the new dancer. Let the dancers get the idea that they are responsible for much of the timing — for they are, you know. When starting with new dancers, it will probably be necessary to make the dancer aware of the music. Place strong emphasis on dancing to the musical phrase. Thus, it will be essential to use music with easily recognizable

phrases.

Present contras, as you would any program, in the most professional, smooth, informative and enjoyable manner that your experience and background in calling has taught you.

Use simple contras containing the basics learned the first few nights. Or use a new basic and teach it within the contra framework. Circle contras are ideal for the new dancer. Circles are great formations in which to dance. They eliminate the need to learn *crossing over* at the ends of contra lines and provide continuous dancing for all.

Two such contras which are easily taught and danced the first night or so of the new dancer class are: "Marching to Pretoria" (see *SQUARE DANCING*, August, 1971) and "Eight Count Special." Incidentally both of these contras fit nicely into one night stand programs.

"Eight Count Special" contains four basics: swing, right and left thru, four-hand star and ladies chain. Normally done from lines, a slight variation converts the "Eight Count Special" to a circle formation. Form two concentric circles facing one another with partners in opposite circles and you are on your way.

"Marching to Pretoria" contains seven basics: ladies chain, four-hand star, single file promenade, turn back, right and left thru, pass thru and wheel left. Pretoria is also done from concentric circles facing one another, but with your partner beside you. Just follow the directions that come with the record.

At first this may sound like quite a few basics, but, taking the dances separately, these basics will probably be taught in the square dance lessons shortly after starting the class and you will be well on your way to developing contra dancers. Incidentally, the repetition of sequences brings the learning process home, establishing a sense of rhythm, dancing with the music and, I'll bet you, smiles and confidence. Well, there's a couple of starters for you. Present 'em, teach 'em, dance 'em, enjoy 'em! P.S. *with good judgment and professionalism.*



STAR THE ROUTE

OFTEN MISSING from our current diet of square dance movements are star figures. There was a time when our programs contained a healthy variety that ran from Texas Star through Four Gents Star and Arizona Double Star. There were also the amazingly interesting cog wheel numbers like Venus and Mars and intriguing patterns like Ladies Chain through the Star, that worked the ladies from one side of the square to the other while passing through a form of human turnstile in the center of the square.

We recently came across a figure that isn't all that old which has a nice flowing pattern. Called Star the Route, it begins from a square





(1). The two head couples star by the right three quarters around (2) until couple one is facing couple two and couple three is ready to work with couple four. At this spot, they make a left hand star with the outside couples (3). Don't be alarmed if two men are together and two ladies are together. After going full around, the actives (first and third couples) rejoin, making a right hand star in the center of the square (4).

Turning the star, they go half around (180°) to the other side (5). They leave the star in the center of the square and join the sides (6), making a left hand star with them. After going

once around with the sides, the actives leave the side couples at home (7) and move into the center with a right hand star once again. They star once around in the center of the square until they reach home so that they are ready to do an allemande left (8).

The dance has many possibilities and can be used to fill a grand square segment of a singing call. Interludes such as this add symmetry and beauty to a square. They should never be rushed and dancers will enjoy them to the fullest when they are allowed to move on the musical phrase, starting on the first beat of a new measure.





NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

HOSPITALITY IS THE BY-WORD for Seattle '81. Greeters will be at the airport, at the depot, at hotels/motels, at the Convention RV area and at reststops on the major highways approaching Seattle. Committee members will man the Information Booth and the Lost and Found in the Main Colosseum and message boards will be available for delegates' use. Any questions for this key part of the Convention, contact Ila and Everett Williams, 8900 Eastview Ave., Everett 98204.

Caller Programming

Programming of callers for a National Convention is, at best, a difficult process. The goal of the 30th National is to give every caller, other than those from the State of Washington, the opportunity to call if they so desire. Every attempt will be made to place callers at a level and a time slot that is most beneficial to the individual while presenting the best possible program for the dancers. Washington State callers will not be programmed for the main dance areas but will be used as fill-ins for "no shows" and for outdoor dancing areas. To be programmed, callers must be registered and provide a self-profile. If you are a caller and wish to be on the program, it is recommended that you register by December 1, 1980, to allow time for the two-way mailing of the profile. Final deadline for programming is February 1, 1981. Better yet, pull out the Registration Form from your October issue of SQUARE DANCING magazine and send it in today. In charge of this part of the Convention are Marv and Bev "K", 621 129th Place NE, Bellevue 98005.

Solo Dancing

There's many activities planned for the singles at Seattle — a Trails End dance on Wednesday night, after parties both Thursday and Friday nights and a gigantic, special after party on Saturday night with admission by pre-registration only. For further information write Solo Activities, PO Box 334, Renton 98055.

Program Book

The official Convention Program Book is always a popular item and sometimes all are sold out even prior to the first day of the Convention. The price is \$1.50 with advance registration and \$2.00 at the door. It is something which dancers often retain for a long time and as such, makes a fine advertising medium. Anyone interested in an ad should write Bob and Mary Lou Kendall, 4900 NE 103rd St., Vancouver 98665. Deadline for advertising input is December 31, 1980.

Pine Trees

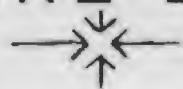
In the promotion for the 17th National Convention held in Seattle in 1968, some 13,600 souvenir Scotchpine seedlings were given away. The '81 Convention would appreciate a present-day snapshot of any of these 1968 trees. Pictures will be captioned with the name of the person and the location of the tree and will be posted on a display board in the Seattle Center Flag Plaza Pavilion. The initial picture has been received from Lee and Lucy Manning of Burlington, Iowa, with a photo of their "seed" which is presently some 18' high and planted in Lancaster Missouri. Photos should be sent to Don and Helen Hulin, 8504 59th Ave SW, Tacoma 98499.

Registration Update

As of August 31st, registrations for the Convention numbered 8,791. Washington, of course, leads the way with more than 4,000 registrants. California is second with 847 dancers. Don't be left out. Get your registration in now (see your October magazine for a complete form).



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Alberta, Canada

On April 11th, square dancers of Calgary and District attended a dance to honor Orval and Edith Martin and Jack and Marie Stewart, who both began calling in 1950. Some 34 squares attended the special event, along with many former dancers as spectators. The evening included dances and figures which have been danced during this 30-year span. Orval and Jack have been active with both square and round dance clubs as well as guest calling throughout the Western provinces. Together they started a family camp-out in 1954, which continues to be a sell-out each year. In 1962 and for 11 ensuing years they, with two other Calgary couples, conducted Dance-A-Cade at Banff and in 1969 they put their heads to-



Orval and Edith Martin, Jack and Marie Stewart, and emcees for the evening, Don and Jean Martin, all of Calgary, make up 90+ years of calling experience.

gether and started a callers school in their local area. Orval recently retired and the Martins plan to tour Eastern Canada and the United States; they will be back home next summer. The Stewarts will continue their active calling and teaching in the area. Calgary owes much to these two dedicated square dance couples. — *George and Mary McDonald*



Vaughn and Jean Parrish receive a wax impression of the Dip-N-Divers' club insignia after calling a special dance for this Munich, Germany, group last April.

Saudi Arabia

Greetings from Ras Tanura, the Riviera of Saudi Arabia, on the Arabian Gulf across from Iran. Food not bad, weather hot and humid in summer (better in the fall), usual work week is six days, 10 hours a day. Some very nice people here — square dancers of course. Starting a class this fall and we'll be doing some inter-area dances. Last caller left this spot in August. The farewell dance was attended by 11 squares which is very good for summertime. Vaughn Parrish and Dean Salverson were here for special dances in the spring. Jerry Story will be doing the fall festival at Riyadh. Chuck Lovett is still here and actively calling; we'll be working together on some dances. Active groups at Jubail, Ras Tanura, Dhahran, Khobar, Abqaig and Udharliyah. Any square dancers coming this way, do plan to visit one of our clubs. — *Bob Walker*

Connecticut

The first New England Holiday Jubilee, co-sponsored by the Country Dance and Song Society of America and Country Dance in Connecticut, Inc., will be held December 26 to 31 in Enfield. The program will feature music, song and dance of New England and its



At the 18th Overseas Reunion, England and Oklahoma had the highest representation with 37 dancers each.

heritage. Workshops will be held on early American and modern contras, Quebecois step dances and quadrilles, English country dances, as well as square dances, couple dances and folk and carol singing. For further information write the New England Holiday Jubilee, Box 766, Sandy Hook, CT 06482.

Oklahoma

Western Hills Guest Ranch, Wagoner, will never be the same. The Overseas Dancers left their mark on this fine old vacation resort when they held their 18th Annual Reunion there. They came from 24 states and six foreign countries. What a time was had by all! Dancing to the finest callers square dancing has to offer from the United States, England and Germany; rounds cued by experts; exhibitions by Scottish and Costa Rican dancers. Next year the Reunion will be in Zion Park,

Illinois. For details write Gladys Voltz, Registration Chairman, 224 West Depot Street, Silver Lake, WS 53170. To be eligible for membership in the Overseas Dance Association, a person must have learned to dance overseas or been a member of an overseas' club. Overseas dancing on vacation or as a member of a tour group does not qualify. Overseas is defined as any place outside the United States and Canada and any place within the United States or Canada currently or previously designated as a foreign tour area by either government. — *Steve and Fran Stephens*

New Mexico

The Square Ups of Albuquerque, organized in 1960, are stretching their 20th Anniversary into a three-day celebration, November. (Please turn to page 92)

Your Help Needed

The National Folk Dance Committee had high hopes that by now our country would have a national folk dance. At this time we are still 78 short of the 218 co-sponsors needed to get Bill HJR 69 out of committee and on to the House floor for a vote. We have never been this close before. Here is a list of the 140 congressmen presently co-sponsoring the bill. We would appreciate dancers thanking their own congressmen for their continued support. If your congressman is not listed, you should muster an immediate campaign to gain his support. If you do not know your representative's name and address, your local library can tell you. We must act together now! HJR 69 is a resolution designating square dancing as the national folk dance of the United States. It was introduced in the 96th Congress on January 15, 1979, by Norman Mineta, San Jose, California. Thank you for your help. — *George and Ann Holser*

ALABAMA

Jack Edwards (1st)
William Nichols (3rd)
Tom Bevill (4th)
Ronnie G. Flippo (5th)
John Buchanan (6th)

ALASKA

Don Young

ARKANSAS

Bill Alexander (1st)
John P. Hammerschmidt (3rd)

CALIFORNIA

Harold T. Johnson (1st)
Robert T. Matsui (3rd)
Vic Fazio (4th)
George Miller (7th)
Fortney H. Stark (9th)
Don Edwards (10th)
William Royer (11th)
Paul N. McCloskey (12th)
Norman D. Shumway (14th)
Tony Coelho (15th)
Leon E. Panetta (16th)

Charles Pashayan, Jr. (17th)
William M. Thomas (18th)
Robert J. Lagomarsino (19th)
James C. Corman (21st)
Carlos J. Moorhead (22nd)
Anthony C. Beilenson (23rd)
Henry A. Waxman (24th)
Julian C. Dixon (28th)
Glenn M. Anderson (32nd)
Wayne Grisham (33rd)
Jim Lloyd (35th)
William E. Dannemeyer (39th)
Clair W. Burgener (43rd)

COLORADO

Ray Kogovsek (3rd)
Ken Kramer (5th)

CONNECTICUT

William R. Cotter (1st)
Robert N. Giaimo (3rd)
Toby Moffett (6th)

DELAWARE

Thomas B. Evans, Jr.

FLORIDA

Earl Dewitt Hutto (1st)
Charles E. Bennett (3rd)
Richard Kelly (5th)
L. A. Bafalis (10th)

GEORGIA

Bo Ginn (1st)
Dawson Mathis (2nd)
Elliott H. Levitas (4th)
Larry McDonald (7th)
Billy Lee Evans (8th)
Edgar L. Jenkins (9th)

HAWAII

Cecil Heftel

ILLINOIS

John G. Fary (5th)
Cardiss Collins (7th)
Edward R. Madigan (21st)
Daniel Crane (22nd)
Melvin Price (23rd)

INDIANA

Adam Benjamin, Jr. (1st)
David W. Evans (6th)
H. Joel Deckard (8th)
Andrew Jacobs, Jr. (11th)

IOWA

Berkely Bedell (6th)

KANSAS

Keith G. Sebelius (1st)

KENTUCKY

Romano L. Mazzoli (3rd)
M. G. Snyder (4th)
Tim Lee Carter (5th)

LOUISIANA

Claude Leach (3rd)

MARYLAND

Clarence D. Long (2nd)
Marjorie S. Holt (4th)

MASSACHUSETTS

Edward P. Boland (2nd)
James M. Shannon (5th)

MICHIGAN

Howard Wolpe (3rd)
Donald Joseph Albosta (10th)
David E. Bonior (12th)
William M. Broadhead (17th)

MINNESOTA

Arlen Erdahl (1st)
Bruce F. Vento (4th)

MISSISSIPPI

David R. Bowen (2nd)
G. V. Montgomery (3rd)

MISSOURI

Robert A. Young (2nd)
Ike Skelton (4th)
Gene Taylor (7th)
Harold L. Volkmer (9th)

NEVADA

Jim Santini

NEW HAMPSHIRE

Norman E. D'Amours (1st)

NEW JERSEY

James J. Howard (3rd)
Robert A. Roe (8th)
Peter W. Rodino, Jr. (10th)
Mathew J. Rinaldo (12th)
James A. Courter (13th)
Edward J. Patten (15th)

NEW YORK

Thomas J. Downey (2nd)
Joseph P. Addabbo (7th)
Benjamin A. Gilman (26th)
Robert C. McEwen (30th)
Donald J. Mitchell (31st)
James M. Hanley (32nd)
Frank Horton (34th)
Stanley N. Lundine (39th)

NORTH CAROLINA

Richardson Preyer (6th)
James G. Martin (9th)

OHIO

Willis D. Gradison, Jr. (1st)
Tennyson Guyer (4th)

OKLAHOMA

Tom Steed (4th)

OREGON

James Weaver (4th)

PENNSYLVANIA

Raymond F. Lederer (3rd)
Gus Yatron (6th)
Robert W. Edgar (7th)
Peter H. Kostmayer (8th)
Daniel J. Flood (11th)
John P. Murtha (12th)
Donald Lawrence Ritter (15th)
Joseph M. Gaydos (20th)
Donald A. Bailey (21st)
Austin J. Murphy (22nd)
William F. Clinger, Jr. (23rd)
Marc L. Marks (24th)

SOUTH CAROLINA

Floyd Spence (2nd)
Butler Derrick (3rd)
Carroll A. Campbell, Jr. (4th)
Kenneth L. Holland (5th)
John W. Jenrette, Jr. (6th)

SOUTH DAKOTA

James Abdnor (2nd)

TENNESSEE

John J. Duncan (2nd)
Marilyn Lloyd Bouquard (3rd)
Albert A. Gore, Jr. (4th)
William Hill Boner (5th)

TEXAS

Sam B. Hall, Jr. (1st)
James M. Collins (3rd)
Jack Brooks (9th)
J. J. Pickle (19th)
Abraham Kazen, Jr. (23rd)
Martin Frost (24th)

UTAH

David D. Marriott (2nd)

VERMONT

James M. Jeffords

VIRGINIA

J. Kenneth Robinson (7th)
Joseph L. Fisher (10)

WEST VIRGINIA

Nick J. Rahall (4th)

WISCONSIN

Alvin Baldus (3rd)
Clement J. Zuckocki (4th)

WYOMING

Richard Bruce Cheney

GUAM

Antonio Borja Won Pat

PUERTO RICO

Baltasar Corrada

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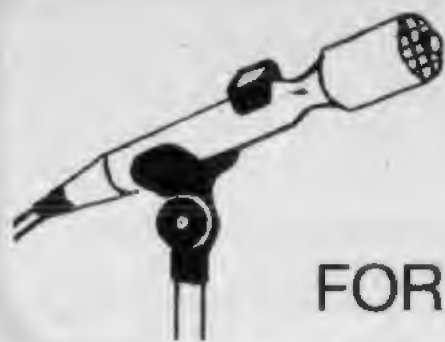
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1980

COME WITH US this month to Oklahoma City for a sample of the calls Gerald McWhirter enjoys calling.

Four ladies chain

Two and four right and left thru
Head ladies chain three quarters
Side men turn em, put them on your right
You six go forward and back
You six do sa do back to back
You six swing thru, slide thru
Allemande left

Two and four right and left thru
Flutter wheel, sweep one quarter more
Double pass thru, peel off, curlique
Track and trade, couples circulate
Half tag, trade and roll, pass thru
Trade by, touch one quarter
Follow your neighbor and spread
Single hinge, scoot back
Boys run, cross trail, skip one
Allemande left

One and three right and left thru
Pass the ocean, linear cycle
Reverse the flutter
Sweep one quarter more
Double pass thru, peel off
Right and left thru (who turns what)
Pass thru, wheel and deal
Girls swing thru, turn thru
Boys courtesy turn 'em
Send 'em back Dixie style, ocean wave
Boys cross run outside the girls
Girls slide in and trade, all recycle
Eight chain three, allemande left
Two and four pass the ocean
Ping pong circulate
Center four single hinge
Others divide and touch one quarter
(Check a column)
Track and trade, couples circulate
Boys scoot back, girls circulate
Girls U turn back, girls trade
Boys trade, all eight fold
Right and left grand

One and three curlique, walk and dodge
Right and left thru, veer left
Couples circulate, bend the line
Right and left thru
Ladies lead Dixie derby, couples circulate
Ferris wheel, centers zoom
New centers right and left thru, touch
Ping pong circulate
In wave, girls trade
Same four swing thru, boys run, half tag
Allemande left

Two and four pass the ocean
Ping pong circulate
In wave, swing thru and spin the top
Others divide and slide thru
Ping pong circulate, in wave, single hinge
Walk and dodge
Others divide and slide thru
Swing thru, spin the top, all recycle
(check line of four) right and left thru
Ladies lead Dixie style to ocean wave
Boys scoot back, girls circulate
Allemande left

One and three pass the ocean
Ping pong circulate, in wave, single hinge
Others divide and touch one quarter
(check a column)
Track and trade, couples circulate
Boys scoot back, girls circulate
Tag the line right, girls hinge
(check a diamond) diamond circulate
Flip the diamond, same sex trade
All eight fold
Right and left grand

FROM PROMENADE:

Girls roll back just one man
Promenade, don't slow down
Heads backtrack
Lines of four go up and back
Just the boys pass the ocean
Girls pass thru and face in
Ping pong circulate
Ping pong circulate
Boys in the wave swing thru, extend to girls
Boys run, all right and left thru
Spin the top to a right and left grand



Gerald
McWhirter

Gerald McWhirter was first introduced to square dancing in 1947 and for the past thirty-two years, has been one of Oklahoma's most active callers.

Although he is busily employed as president of the J & M Roofing Company, he has called regularly for Oklahoma City's Silver Spur Square Dance Club for thirty-one years. Gerald currently calls for five area clubs from club level through A II. In addition, he has a Plus II and A I workshop and conducts a beginners class once a year. He also enjoys writing dance material for the various levels.

Gerald and Sally McWhirter are enthusiasts of the square dance activity and a great and welcome part of this recreation.

Head gents and corner girl
Go up to middle and back
Right to opposite, box the gnat
Right and left thru other way back
Flutter wheel, sweep one quarter more
Allemande left

From 1P2P Line:
Curlique, all eight circulate
Boys run, swing thru
Boys run once and a half
Girls face right
Right and left thru, pass thru
Wheel and deal
Double pass thru
Track II, trade the wave
Allemande

From 1 P2P Line:
Curlique, all eight circulate
Coordinate, couples circulate
Tag the line all the way thru, face right
Girls hinge three quarters
Diamond circulate
Do it again
Flip the diamond to a right and left grand

From 1P2P Line
Pass thru, wheel and deal
Center four slide thru
Square thru four hands
Swing thru, boys run
Girls trade, girls hinge, diamond circulate
Flip the diamond, swing thru
Right and left grand

From 1P2P Line
Pass thru, wheel and deal
Center four slide thru
Square thru four hands
Swing thru, boys run, girls trade
Girls hinge, diamond circulate
Flip the diamond
Swing thru, girls U turn back
Couples circulate, ferris wheel
Swing thru, boys trade
Boys run, half tag
Allemande left

Pass thru, boys run once and a half
Girls face right (check a wave)
Swing thru double
Turn thru, left allemande

One and three curlique, walk and dodge
Swing thru, boys run, couples circulate
Half tag, but scoot back
Boys run, right and left thru
Step to tidal wave, spin the top
Meet your partner
Right and left grand

Two and four right and left thru, slide thru
Double pass thru, track II
Swing thru, boys trade, boys circulate
Right and left grand

One and three lead right, veer left
Bend the line, right and left thru
Curlique, coordinate
Couples circulate, girls only scoot back
Boys circulate, girls hinge, diamond circulate
Boys swing thru, flip the diamond
Single hinge, walk and dodge
Bend the line, right and left thru
Load the boat, star thru, pass thru
Chase right, cast off three quarters
Right and left grand

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

Two and four lead right, veer left
Bend the line, right and left thru
Touch one quarter, coordinate
Couples circulate, boys run
Boys circulate
Right and left grand

Promenade, don't slow down
One and three back track
Boys only square thru
On third hand, touch one quarter
Girls touch one quarter
All eight circulate, track and trade
Couples circulate, ferris wheel
Dixie grand, right, left, right
Left allemande

From Box 1-4
Touch one quarter, spin chain thru
Ends circulate double, swing thru
Boys run, right and left thru
Pass the ocean
Swing thru to a
Right and left grand

Swing thru, girls circulate
Boys trade, boys run
Bend the line, right and left thru
Curlique, coordinate
Couples circulate
Girls only scoot back, boys circulate
Bend the line, right and left thru
Pass the ocean, swing thru
All eight circulate to a
Right and left grand

Spin chain thru, ends circulate double
Boys run, bend the line
Right and left thru, curlique
Coordinate, couples circulate
Tag the line right, boys cross run
Wheel and deal, pass thru
Trade by, curlique, girls run
Curlique, boys run
Allemande left

Swing thru, spin the top
Center boys trade, all four girls trade
Right and left thru
Ladies lead dixie style ocean wave
Boys scoot back, girls circulate
Left allemande

Centers in, cast off three quarters
Ends fold, double pass thru
Centers in, cast off three quarters
Right and left thru, star thru
Dive thru, square thru three quarters
Left allemande

Centers in, cast off three quarters
Ends fold, double pass thru
Centers in, cast off three quarters
Slide thru, spin chain thru
Ends circulate double
Meet partner
Right and left grand

Touch one-quarter (check a wave)
Swing thru, split circulate
Swing thru, recycle, veer left
Girls trade, ferris wheel
Double pass thru, track II
Trade the wave
Left allemande

Curlique, scoot back, boys run
Right and left thru
Ladies lead dixie style, ocean wave
Left swing thru, left spin the top
Left single hinge, all eight circulate
Girls run, right and left thru, veer left
Ferris wheel, double pass thru
Track II, spin chain thru
Ends circulate double
Boys run, wheel and deal
Pass to the center, curlique
Box circulate two spots
Left allemande

Pass the ocean
In your own foursome, swing thru
Center girls trade, all four boys trade
Everybody single hinge, boys run
Right and left thru, veer left
Ferris wheel
Center four square thru four hands
Others divide and slide thru
Swing thru, boys run, tag the line
She goes left, he goes right
Left allemande

One and three curlique, boys run
Touch one quarter, scoot back
Boys run, right and left thru
Pass the ocean, swing thru
Boys run, tag the line, cloverleaf
Boys follow the girls
Girls square thru three quarters
Left allemande

Four ladies chain three quarters
Turn and chain the ladies straight across
Sides face, grand square eight steps
Left allemande

Everybody California twirl
Boys run
Left allemande

ROUND DANCES

I WANT YOU — Chinook 1004

Choreographers: Lloyd and Elise Ward

Comment: A two-step routine not difficult with a catchy tune for music with vocal. Cues one side of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY M facing WALL, —, Touch, —;

PART A

- 1-4 Side, —, XIB, —; Side, Close, Turn Bk to Bk, —; Side, —, XIB, —; Side, Close, turn to face partner, —;
- 5-8 Vine, 2, 3, 4; 5, 6, 7, 8 to CLOSED; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;
- 9-12 Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Fwd, —; Side, Close, Bk, —;
- 13-16 (Circle Away Two-Step) Side, Close, Bk, —; (Circle Together end CLOSED) Side, Close, Fwd, —; Fwd, Close, Bk, —; Side, Close, Thru to CLOSED M face LOD, —;

PART B

- 1-4 Side, Close, XIF to SIDECAR, —; Fwd, Close, Bk, Close; Walk, —, 2, —; Side, Close, XIF to BANJO, —;
- 5-8 Fwd, Close, Bk, Close; Walk, —, 2 end CLOSED M face WALL, —; Side, Close, Side, Close; Side, —, Thru to BUTTERFLY, —;

SEQUENCE: A — B — A — B — B — A (Meas 1-8 plus Ending.

Ending:

- 1-4 SEMI-CLOSED LOD Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL; Side, Close, Side, Close; Apart, —, Point, —.

OH MIXER — Blue Star 2114

Choreographers: Ray and Marge Stouffer

Comment: A very easy mixer to adequate music.

DANCE

- 1-4 SEMI-CLOSED facing LOD Walk, 2, Turn

face RLOD, Heel; Walk, 2, Turn face COH in CLOSED, Heel; Balance Fwd, —, Balance Bk, —; Complete Circle, —, 2 end SEMI-CLOSED, —;

- 5-8 Repeat action meas 1-4 except to end in R hand star:

- 9-12 Star Right, 2, 3, Brush; On Arnd, 2, 3, Brush; Continue to W ahead in L hand star, 2, 3, Brush; Arnd, 2, 3, Brush;

- 13-16 Vine, 2, 3, Swing; Vine, 2, 3, Swing end CLOSED; Turn Two-Step; Turn Two-Step end SEMI-CLOSED;

SEQUENCE: Dance goes thru five times plus Ending.

Ending:

- 1-2 CLOSED Turn Two-Step; Turn Two-Step; Twirl and ACK.

RED HEAD — Blue Star 2114

Choreographer: Glenn Montgomery

Comment: A fun routine easy to do and good music.

PART A

- 1-4 SKATERS Wait two beats then Walk, 2, 3, Swing; Bk Up, 2, 3, Touch; (Circle Two-Step) In Place, 2, 3, —; (Circle Two-Step end BUTTERFLY) In Place, 2, 3 face WALL, —;

- 5-8 Side, Close, XIF, —; Side, Close, XIF end CLOSED, —; Turn Two-Step; Turn Two-Step ending in SKATERS;

- 9-12 Repeat action meas 1-4

- 13-16 Repeat action meas 5-8 except to end M face WALL:

PART B

- 17-20 Vine, 2, 3, 4; Pivot, —, 2 end SEMI-CLOSED facing LOD, —; Fwd, Close, Bk, —; Bk, Close, Fwd end in CLOSED M face WALL, —;

- 21-24 Repeat action meas 17-20 except to end in BANJO M facing LOD:

- 25-28 Fwd Two-Step; Fwd Two-Step; Banjo Wheel Two-Step; Wheel Two-Step;

- 29-32 Repeat action meas 25-28 end SKATERS facing LOD:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 SKATERS Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, Point, —.

(Please turn to page 81)

Is This Your First View of SQUARE DANCING Magazine?

We invite you to join the more than 90,000 square dancers who are reading this issue and get your own copy, delivered to your home, each month. For less, perhaps, than it costs a couple to go out to two dances, you'll receive 12, value-packed copies for only \$8.00. See the special subscription form following this section (page 80).

SQUARE DANCING

INDOCTRINATION
HANDBOOK (revised)

produced by
The *Sets in Order*
AMERICAN
SQUARE DANCE
SOCIETY

SQUARE DANCING SOME ROOTS

This country has been referred to as the melting pot of the world. People from virtually every European country immigrated to the "new land" during America's first 200 years. They brought with them their customs, languages, skills and their dances. At first, grouped into ethnic concentrations in different parts of the country, they enjoyed their dances in the pure forms of their homelands. As people spread across the land, migrated west and moved from one city to another, the various forms of dance became more and more integrated. Here is a brief look at some of these dance forms that influenced the emergence of the American Square Dance into the activity we enjoy today.



Mountain Dances

FROM THE HIGHLANDS in the southern portions of America and up through a part of the eastern seaboard, we find a form of country dancing which has had a great bearing on the evolution of American Square Dancing. Coming to this country directly from England and known variously as Kentucky Running Sets, Tennessee Mountain Dances and Appalachian Circles, these dances started in one big ring with the dancers circling left or right, swinging, doing a grand right and left and promenading around the circumference of the circle.

At this point, the odd-numbered couples became the "actives" and at the direction of the caller, who in all likelihood was in the circle dancing with the others, they pro-



gressed to the even couple on their right. In these groupings of four, they would do star figures, "I'll swing your girl, you swing mine,"

"Lady round the lady, gent around the gent," and any number of several dozen different combinations. Having completed one figure, all of the actives left the couples they were with and moved counterclockwise, to the next couple where they repeated the action or did another figure.



When the caller felt that the dance had gone on long enough, he got the dancers into a large circle once again and directed them to "wind the ball of yarn," a giant spiral that filled the center of the hall.

The most successful caller was one who pitched his voice over or under the musical accompaniment and the sound of the dancers. His commands were "reminders" as most of the dancers knew all the calls and needed only an announcement or prompt to tell them which figure to do next.

One text written in the 1920's describes the action: "The dancers seemed to glide along the ground with this swift, tireless run. Their arms flung loosely at their sides, their bodies often inclined slightly forward as though in a perfectly relaxed and joyous movement."

Play Parties

THERE WAS A TIME when *dancing* was forbidden in some parts of America. Often this stand came from certain church groups, emanating no doubt from the unsavory atmosphere in which they felt dancing was to be found. "Dancing was wrong," they claimed, "because it was done to the accompaniment of the fiddle, and the fiddle was synonymous with sinnin' and carrying on, and was the instrument of the devil."

While such strong beliefs discouraged people from dancing, the youth, as in any generation, were not to be deprived of some form of dance. And so, during this time, people discovered singing games or Play Parties. The principle of the Play Party was to learn the set pattern, then as the participants sang the words, everybody did the routine.

Many of the Play Parties bore a resemblance to a Contra or Virginia Reel and included square dance basics, such as an allemande left and a grand right and left, although they were not identified by those names.

Quadrilles

WE NOW COME TO the most sedate (sometimes) and most precise (usually) dances — the Quadrilles. If you could be transported two centuries or so back in time in order to visit a grand ball, you would dance at least one Quadrille. Presided over by the dancing master, who may have "imported the dance from France," you would find it both stately and colorful.

A Quadrille is a square dance. It's a *drill*, a dance for four, or in our vernacular, a square of four couples. In square dance terminology, a Quadrille is a square that is prompted. This means that the calls are given just ahead of the phrase so the dancers can take their first step on count one.

Going back 200 years, you'll find many Quadrille figures in old dance books. A number of the music books of the early to mid-1800's contain not only the tunes for Quadrilles but the calls as well, an indication that when the Quadrilles were prompted or cued, perhaps one of the musicians (often the second violinist) did the prompting.

The Lancers

ONE OF THE MOST elegant dances is the Lancers and it, too, is a Quadrille. We think of the Lancers as a military dance, with the ladies in hoop skirts and the men resplendent in the uniforms of the day. The Lancers is probably more French than it is English and once it arrived in America, it became extremely popular.

Customarily the Lancers has five parts, or

as one report puts it, "The Lancers is actually a series of five Quadrilles, arranged for fun and variety, and danced, usually to music composed especially for it in a more or less fixed arrangement of rhythms. (For example: Part one 6/8; part two 2/4; part three 6/8; part four 6/8 and part five 4/4.) The fifth figure is military in mood and has some downright marching in it — hence the name 'Lancers.' Composers of the 19th century loved to write Quadrille music and some very beautiful tunes were composed for the ballrooms of Paris and New York."



"The Position in the Quadrille" from an old engraving.

Kitchen Junkets

THE NEW ENGLAND BRAND of friendliness in the mid 1800's was accurately expressed in the Kitchen Junket. These were family and neighborly gatherings taking place in someone's home, where the largest room, usually the kitchen, would be the scene of a party.

After the normal welcoming, whatever musicians were on hand would strike up a lively tune. Someone would call out "Take your partners for Lady Walpole's Reel" and in no time at all lines would be formed and the first dance of the evening was underway. For this first tip no caller was necessary, for everyone old and young alike knew the dance by heart. From that point on it was non-stop fun.

Different members of the group took their turn at calling the squares and contras of the region. Midway through the evening the smell of hot cider and pie filled the room and indicated that a break for refreshments was not far away.

The Kitchen Junket was a pure American form and is an excellent example of the friend-



From a chair the caller would call out his commands.

liness and neighborliness that is the tradition of American Square Dancing. It was at such events that neighbors became re-acquainted with each other, met members of the families, exchanged gossip of the day and found the dancing to be, not only the center of their social life but, a joyful means of communicating with each other.

Contras

SOMEWHERE about the time the United States became a nation, came the Contras, which were direct descendents of the English Country dances. As today, they were then danced in long lines of facing dancers. Like Quadrilles, Contras are prompted or cued on the last beats of one phrase so the dancers may start on count one of the next. The innumerable dance patterns that work from these line formations utilize virtually the same simple basics used with square dances.



Mescolanzas

NOT TOO UNLIKE Contras were the Mescolanzas which consisted of two couples standing side by side in one line facing two couples side by side in the opposing line. A number of units were lined in columns up and down the hall. Dancers completed a pattern within their own unit, then the lines of four progressed on to the next line of four where the dance was repeated. These dances were also cued or prompted in the manner of the Contras and Quadrilles and used a limited number of basics.

The Paul Jones

BECAUSE OF THE social aspects of dancing, different forms of mixers were frequently interjected into the old time programs. For pure early American dancing fun, you just couldn't beat a Paul Jones. Looking at square dancing in the past, no square dance was considered complete without one of these partner-changing, mixer-type interludes.

Take a look at the makeup of a Paul Jones and you'll see how it added a dash of homespun naturalness and humor to the early dances. "Get your partners for the Paul Jones," the M.C. called out as the band struck up a familiar march. "Everybody promenade around the hall!" Here the caller used a bit of cajoling and urged the more timid ones into the parade. Finally all were marching in couples in a counterclockwise ring around the room. Suddenly the music changed to a two-step or a polka and the caller shouted "Everybody dance!" Some with great exuberance and others a bit more reservedly, the dancers filled the floor with turning, freestyle dancing.

The call "change partners" was repeated two or three times and other patterns were tossed in for good measure. Finally came the call, "Paul Jones!" At this point, each man left the one he was with and hurried to finish the dance with his original partner.

The forerunner of today's contemporary caller was probably an announcer, a person who informed the dancers that the next number would be The Lancers, or the Club Quadrille, or a Paul Jones. In some instances, an announcement was all that was necessary but eventually when there were half dozen differ-

ent Lancers and twice that many Quadrilles, the *announcer* became more of a *reminder*, cueing or prompting the various changes.

The Couple Dances

FROM OUR EARLIEST accounts of dancing in America, whether dignified by the watchful eyes of the dancing master or improvised by pioneers in a frontier town hall, Rounds or Couple Dances were customarily an integral part of the square dance picture. The early minuets and gavottes led into other dances, such as the schotisches, polkas, varsouviannas and waltzes. These were freestyle, do-your-own-thing, dances that were a joy to dance or to watch.



The Waltz Quadrille

THE WALTZ QUADRILLE is definitely an American dance form done in square formation to waltz rhythm. There are a number of traditional Waltz Quadrilles but if we were to suggest just one it might be "First couple down center" which was an every-dance-night "must" in many frontier towns of Colorado. So familiar were the dances and the lyrics that it was not uncommon for the dancers to sing right along with the caller.

The Grand March

SCARCELY A DANCE of any size or significance was considered "officially" started without a Grand March. Here, too, the combinations of couples moving around the floor, going down the hall in twos, coming back in fours, then in eights, reflected the traditions of each area and the talents of the leader. Regardless of how wildly exuberant the dance might be-

come later on, if it started with a Grand March, it had a special dignity and credibility. If the Grand March led into a Quadrille, then you might expect to see the lines of eight form smoothly into squares to fill the floor. •



The traditional dancing of the past left its mark loud and clear on the states bordering the Atlantic. While the Contras and Quadrilles never completely vanished and the mountain dances were closely guarded within their own regions, a certain form of dance gradually emerged. The singing call was born in the East and many of today's "old timers" cut their teeth on such calls as Oh Susanna, Life on the Ocean Wave, My Pretty Girl and Glory Hallelujah. A balance step, "borrowed" from the Contras, found its way into many patterns and Eastern style dancing remained to be enjoyed over the years.

As America's population moved westward, all of these dances began to mix. Gradually from the square formation of the stately Quadrilles and the visiting couple patterns of the mountain dances, came a dance form which was variously referred to as the Cowboy Dance, the Miner's Dance, the West Texas Dance, the Clodhopper Dance or the Farmer's Dance.

A square dance frequently meant that several among those present shared in the calling, for it was quite likely that each person who danced knew a call or two. At larger dances, where a single caller could not be heard by all the dancers, it was common practice to have a caller in each square. Imagine if you can, twenty squares of dancers, each with its own caller, each doing a different dance.

Similar patterns were danced in scattered parts of the country and the flavor of the calls themselves varied as much with the individual callers as it did with the changes of geography, but it was the little regional differences that distinguished one style of Western dance from another. Texas dancers, for example, had a two-step or "lift" peculiar to their area. Swings, promenades and handholds for right and left grands and allemande lefts varied from one area to the next.

Terminology was in a constant state of change. For example, the call "On the corner

with your left hand" and "Swing on the corner like swinging on a gate" both meant "allemande left." Descriptive calls were for the most part unknown, and the more colorful calls were impossible to follow unless a dancer had been coached beforehand. Here's an example:

**Roll the barrel, tap the keg
Save the oyster, break the egg
Open the book, write the check
Turn inside out, go on to the next**

See what we mean?

By the start of the twentieth century, a blending of the different dance styles had been completed and the square dance had taken on definite characteristics. For the most part it was a single-visiting dance. It started with an introduction where everyone might circle left, swing, then promenade home. Then customarily the first couple moved out to the couple on the right and these two couples danced a figure, i.e., Bird in the Cage, Dive for the Oyster, or Take a Little Peek.

Having completed the pattern they finished it off with a traditional figure known as a do si do. Leaving the second couple at their home spot, the first couple advanced to the third couple and repeated the same actions. Having danced with couple three, couple one proceeded to couple four and went through the dance a third time. Finishing the circuit, couple one returned home, and all the dancers would swing, do an allemande left, a grand right and left and promenade. It then was time for couple two to duplicate the same visiting procedure, followed by couple three and finally couple four.

At the start of the 1900's, square dancing began to fade out, but it refused to die and soon a series of events brought it back to life.

The initial push came in the early 1920's when Henry Ford brought Benjamin Lovett to Greenfield Village in Michigan to set up a square dance program. Lovett put together a book of dances and music he had collected and called it "Good Morning." The 1926 edition bore this notice on its cover — "Good Morning, After a Sleep of Twenty-Five Years, Old Fashioned Dancing Is Being Revived by Mr. and Mrs. Henry Ford." Weekly dance programs conducted by Benjamin Lovett and hosted by the Fords became a tradition that lasted for many years.



Henry Ford



Benjamin Lovett

Ford put the world on wheels but he and Lovett put many Americans on the dance floor.

In the mid 1930's, there emerged a mountain man, an educator, who did more than any other to bring square dancing to the public. He was headmaster, superintendent of schools and a teacher at the Cheyenne Mountain School in Colorado. His name was Dr. Lloyd Shaw. From old timers in mining camps of the west, from aging notebooks and from the memories of veteran callers, he collected the dances that told the tradition of dance in America.

Shaw taught these dances to his high school students and he developed an exhibition "team" called "The Cheyenne Mountain Dancers." Starting in 1937, they toured from one end of North America to another, giving performances wherever they went and awakening a fresh interest in the American dance.



Cheyenne Mountain Dancers, circa 1947

In 1939, Shaw published his book "Cowboy Dances" which helped to open the door even further.

Slowed down a bit during World War II, the movement accelerated in the years that followed. This was the time when Americans

were returning home, starting new families and building new communities. Square dancing could not have selected a better time for its resurgence. Americans were looking for a recreation that would bring them closer to their neighbors and here was a form of dancing that could be enjoyed by everyone, married couples, singles, those who loved to dance and even those who had done no dancing before.

To satisfy the tremendous boom aspects of the activity, there needed to be leaders, individuals who could call and teach the square dances. And so, Lloyd "Pappy" Shaw opened up his Cheyenne Mountain School each summer to leaders who came to learn how to teach and to call.

He was a mountain man, an educator and a lover of America. He opened the door for the world to enjoy America's Folk Dance.



Dr. Lloyd
"Pappy"
Shaw

Two significant factors entered the picture at this point. Combined they marked the passing of one era and the emergence of another. Modern highways and the automobile made traveling to square dances fairly simple. This was step one. Even more important was the development of the public address system and the use of phonograph records. No longer did the caller need to stand on a kitchen chair and shout out his calls. No longer was the size of the dance limited to the number who could hear the unamplified caller.

Music was not limited to what musicians were available at the time for now the caller had good recorded accompaniment music which he could easily carry with him.

The significance of all of this was overwhelming. No longer did the calls have to be simple, basic commands that could be heard over the surface noise of the floor. The way was clear for callers to create on-the-spot interesting dance patterns, to develop styles and techniques of calling and to be clearly understood. The way was open for a contemporary American Square Dance.

HEADS



THE SQUARE — As a means of orientation, put yourself in the place of man No. 1. Your back is to the caller and the head of the hall. Your corner is the lady to your left. Your opposite is the lady across the set from you. Your right hand lady is that lady ahead and counterclockwise from where you are at the time of a given call. The head couples are one and three. The sides are two and four. Active couples are those who have been designated by the caller to do a particular figure at a given time. A lady's partner is on her left, her corner is on her right. Depending upon the crowd conditions in the hall, a square ranges in size from 8 to 12 feet across. For comfort, the square should not be too tight.

WHAT WE DANCE

WELCOME TO SQUARE DANCING! This activity is the recreation of many thousand men and women, boys and girls, scattered around the world. To become a full-fledged participant, a person joins a learner's class. This should be a very happy, friendly and rewarding experience. Here's a brief look at what is in store for you as a dancer.

It's a Matter of Basics

Unlike the dancer of old, the modern counterpart does not need to memorize dances. Instead, he learns *basics* that the caller molds into dance patterns. A basic is a call. Al-

leman left and grand right and left are basics. In the Mainstream of today's contemporary form of square dancing, there are a number of separate individual calls each dancer learns. If a dancer knows what these terms mean, the caller can call them in any order he wishes and the dancers will respond automatically to each call as it is given.

Today's square dancer must *hear* and *understand* in order to *follow* the caller's instructions. To this end a dancer is taught to *listen*. He learns a number of *basic movements* and once he has absorbed each movement, he

practices it until he is able to dance it automatically.

A basic command is a simple key phrase that tells the dancer what to do in the fewest possible and most easily understood words. For instance, the caller won't normally say: "Men face right, ladies face left. With the one you face, move forward and pass right shoulders, then move to your own right while the other person moves to your left. Now, back up, passing the other person on your left, until you are once again facing the same person."

In the first place, there isn't time. In the second place all of this isn't necessary. Instead of using fifty words to get a required result, the caller merely says: "Face your partner, do sa do." Do sa do is one of the many basic movements in today's square dancing. Each is easy to understand and each calls for a definite action.

A square dance is simply a combination of basics. There are a certain number of basics every new dancer learns and from these come virtually thousands of different dances. A good square dance is one where the basics are put together in such a manner that they complement each other and flow comfortably from one to the next.

By flowing comfortably, we mean without static or awkward body maneuvers. For example, right hand movements would normally alternate with left hand movements.

At first it will take you a little time after the caller says "right and left thru," or "pass thru," or "two ladies chain," to translate this *new language* into something your feet and hands can respond to. Eventually this response will come almost without thinking. We call the process *automatic reaction* and actually it's the same type of response that you depend on when you ride a bicycle or drive a car. You react correctly, almost without thinking. When this occurs in square dancing, it's a sure sign that the hardest part is over. Learning additional basics will be just a piece of cake once you have learned to *think* like a square dancer and to react automatically.

Stacking the Calls

In class work, a new dancer learns to "bank" or "stack" the calls. As he dances one pattern, the caller calls another basic. The dancer finishes the movement he is doing and then moves on to the next call. Sometimes the movements are short, so in a period of just seconds, he may receive two or more instructions or calls. He stacks the most recent call at



the bottom of his mental pile and then, as he goes through the pattern of the dance, he mentally removes each call from the top of the pile and dances it in turn. Here's an example:

Head couples go forward and back

This takes 8 steps and while you're doing it, the caller will give you the next call:

Square thru four hands

You finish the entire forward and back motion and then, without a rush, move into the square thru pattern.

Do sa do

Just as you are in the last steps of the square thru, you are given the do sa do command. By being told what to do while still dancing the previous movement, there is no stop or go, no erratic jerky movement. You go completely through one basic before going on to the next.

Not everyone has the same learning speed. Some people, for many years, have been away from situations where they're required to take instructions and follow directions. Ask yourself if you are giving full attention to the caller and if you are able to concentrate on his directions. If you find yourself making a mistake do you worry about it, thereby causing you to miss more instructions? Or are you able to put it behind you and focus on the caller?

If you are doing the best you can but you don't feel you're learning as rapidly as you should, talk to your caller. Discuss your problem. Perhaps there are others in the class equally concerned about their own dancing and the caller may want to ease off a bit or set up a review session. Individual problems differ, but if you're trying your best, just "hang in there."



There is another point about basics. Because of the general acceptance of these movements, a person learns square dancing in a natural progression. Each basic that is taught is dependent, to a degree, on what has already been learned. With some of the basics you will learn a comfortable way to do an arm turn. Then, as you get other basics later on, you'll discover that same principle for an arm turn holds true and the new basic is learned that much quicker.

Formations

Before you have completed your Mainstream course you will find that there are a number of standard setups or formations in modern American Square Dancing. These start with the *square* itself. Much of what we do today is danced in *lines*, and lines of four facing another four are one of the traditional formations of this activity. The same goes for

the *star* figures. The size of the star can be adjusted by bending or extending the arms.

While we think of *ocean waves* as a very contemporary formation, a number of traditional contras and squares contain patterns using a wave. You will note that a wave is not simply a line of alternately facing dancers but it is truly a wave with each dancer a slight arm's length away and back from those adjacent to him. And finally, there's the *grid* where two of the couples remain in position as goal posts as the "actives" move around them.

Unlike the basics, these formations are not called by name but you will discover that during an evening of square dancing you will have danced in circles, lines, stars, waves and grids over and over again. As you move on in your dancing you will encounter other formations.

Types of Calls

Calling falls into these major categories:

Interested in Learning More?

Many books have been written on the subject of square dancing. Perhaps the best known, currently available guide, is the book "*Cowboy Dances*" by Lloyd Shaw (Caxton Printers, Ltd., Caldwell, Idaho). Here is a story of square dancing as it was just prior to World War II. You'll find much about the history and color of the early dances with an emphasis on the Western dance that was a forerunner of much of today's contemporary square dancing. A second suggestion is "*The Story of Square Dancing – A Family Tree*" by Dorothy Shaw. This is one of the special Handbook series issued by SQUARE DANCING magazine and The Sets in Order American Square Dance Society. This booklet traces the roots of this activity from the 15th century and contains an excellent bibliography. You'll enjoy them both.



Star

Patter calls: These are usually extemporaneous, impromptu calls a caller develops as he goes along. With the basics at his command, he directs the dancers through a wide variety of changes. Patter calls are fitted to the accompaniment of hoedown music which is more important for its rhythm than for its melody. Much hoedown music is interchangeable and patter calls should work well with many different hoedown selections.

Singing calls: These differ from patter calls in several ways. Primarily a singing call has a set pattern and is composed to fit a particular tune with a recognizable melody. This might be a very contemporary tune or something like "I Want A Girl Just Like The Girl That Married Dear Old Dad." The melody of the tune is used, but in place of regular words, square dance terms are substituted. For instance, in the song, the words say:

*I want a girl
Just like the girl
That married dear old Dad.
She was the girl,
The one and only girl,
That Daddy ever had.*

In a square dance, the caller sticks to the melody and the feeling of the song but uses these words instead:



Waves

**Do sa do your corner girl
Come back home and swing and whirl
Swing your pretty little taw
Allemande left with your left hand
Partner right, go right and left grand
'Round that ring you go.**

For the usual singing call, the tune is repeated seven times. Three of these (introduction, middle break and ending) are done with no change of partner. During the other four verses, partners change each time until, at the end of the dance, partners are reunited as they were when the dance started.

Contras and Quadrilles: There is a third variety of square dancing that is "prompted" or "cued." Here, instead of calling along with the music, as in the case of the two varieties just mentioned, the dancers *trail* the caller's commands by two to four counts. The caller "prompts" or gives his commands at the end of a musical phrase in such a way that the dancer may start the required action on the first beat of the next musical phrase.

Couple dances and mixers: These are pattern dances done in a large circle or in couples around the hall. Couple dances or round dances are memorized patterns but the caller or cuer will frequently cue or prompt them much in the same manner that he would prompt a contra or quadrille.

KNOW YOUR CALLER



Don't be afraid of your caller — he's your friend

CALLING SQUARE DANCES today is an art form, more than that, it is a profession — an avocation for some, a full time job for others. A far cry from their counterparts of a few decades ago, today's callers spend years in learning their trade and many hours in preparation for each hour behind the microphone.

99% of all callers start out as dancers. The rare exceptions are those "drafted" into a situation as a caller so that others may dance. For that reason, your caller is sensitive to the problems you go through as you learn to dance.

Your caller is the quarterback in the square dance team. Just as the quarterback is the pivot point on a football team, and must be able to call intelligent signals, the caller must be able to intelligently direct a floor of dancers through movements that meet their particular level of ability.

A caller is continually teaching. To capably fill this capacity, he must have infinite patience and should be well informed on all facets of the square dance picture. A caller needs a good personality and must love the activity and people in general.

Chances are your caller has attended callers' clinics and perhaps a callers' school or two. He or she may be a member of a local callers' association and may also be a member of Callerlab — the International Association of

Square Dance Callers. Square dancing is constantly changing and your caller is a person who keeps current with all that is going on in the world of square dancing.

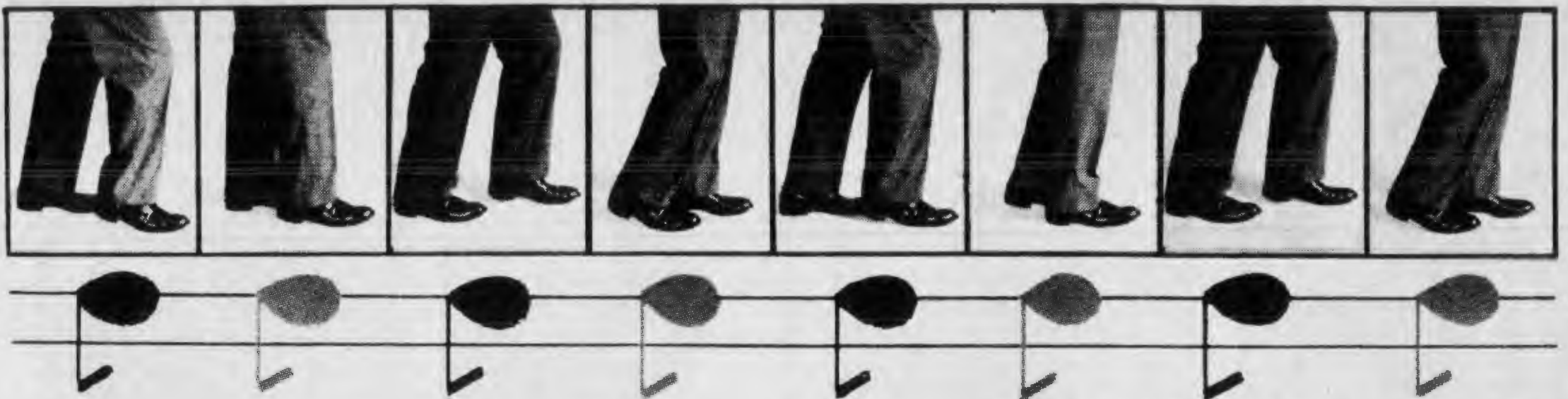
Your caller *is your friend*. There are probably few problems that you may encounter that he hasn't already experienced at one time or another. Whether it's a suggestion about costuming, a tip concerning some movement, or some simple advice regarding footwork, chances are your caller will have the answer.

Your caller and your caller's partner play a big part in this activity. If you don't already know them well, get acquainted. They will add greatly to your appreciation of square dancing.

Thanks To Your Caller

Looking for a good way to thank your caller once the class is over? No "gift" is more gratefully received than the present of a square dance couple to take your place in next year's class.

Not only will you be "gifting" the person who taught you but you will be making another couple happy and, at the same time, you'll be helping in the steady growth of square dancing. Make this an on-going project in your area.



Take a step for each beat of the music.

MUSIC IS TO MOVE BY

SOMEWHERE — many, many years ago — man started dancing, maybe to keep warm, maybe because he was happy or angry, but he moved to rhythm. At first, the rhythm was made by the beat of his feet as they smacked upon the hard clay outside his cave. Then, because it was natural and satisfying, he clapped his two hands together, accenting the beat with each step that he took.

Perhaps some onlooker, dissatisfied with just watching but too lazy or too frightened to stand up with the others, took a stone and struck it in rhythm by cupping it in his hand and clapping it against another stone. This was the beginning of accompaniment.

Later someone, completely carried away with the rhythm, added a few grunts and an assortment of wordless tunes that might conceivably be called our first music. Guesswork? — certainly. But music, the rhythm and melody, were undoubtedly created to accompany people dancing.

Friend Webster puts it this way: “**DANCE** — n. 1. A series of rhythmic concerted

movements and steps timed to music.”

One of the great attractions of square dancing is that it allows a person to obey a normal and inherent impulse to move to music. How natural it is to tap our toe with each thump of the big bass drum when a military band plays a march. How unnatural it feels to tap the toe erratically, now on the beat, now off. In a square of dancers, circling to the left, how comfortable it feels to take a step — *with* the beat of the music. How awkward to ignore the rhythm.

Doing what comes naturally, then, becomes a good rule of thumb in square dancing.

Square dancing is not *square drilling*. Movements are intended to flow. Take the simple basic movement, two ladies chain. By maneuvering, pivoting, pulling and pushing, it's not impossible (as we see in the pictures) to get through this pattern in from three to five steps. For example, the two ladies pull past each other in one hop (A), zip around in one orbiting burst of power (B), and finally come to a slithering halt on the fifth step (C).





A comfortable two ladies chain takes from six to eight steps depending on whether the figure begins from a standing start or the dancers are already in motion. Check it in the picture series.

Moving with the music, timing each foot movement to a beat, this basic becomes a flowing, comfortable, cooperative accomplishment. Following the call, the two facing ladies step forward (step 1) and taking right hands (step 2) they move past each other (step 3) to give a left hand to the opposite man (step 4). At this point the two ladies have crossed over and the movement is half completed.

The next four steps comprise the "courtesy turn" which, to be comfortably achieved, should be done with both persons working as a unit. Facing the same direction the pair revolves around a central hub, which is the point between the two. They start their turn (step 5) and, step-for-step, move easily around (steps 6 and 7) until they have completed the basic (step 8) and are again facing the other couple.

Two ladies chain is a simple movement, but when the principle behind it is applied to anything we do in square dancing, we realize that each basic has *comfort requirements* that should be respected in achieving smoothness.

To be done correctly, square dancing should be a blending of flowing motions — not jerky changes of position. Following the call to a successful completion is an important requirement, but getting there is only half the game. Getting there correctly (and that means comfortably and unrushed) is the goal.

The couple swing or waist swing can be a most satisfying movement or it can be most uncomfortable. One secret for a successful swing, whether you choose a *walk-around* or

buzz step, lies in taking each step with the beat of the music.



Square dancing is not *square standing*. An accomplished square dancer finds it enjoyable to move a bit even when not active. A slight movement to the music, in and out from the center of the square or apart and together with your partner, allows you to keep *in touch* with the rhythm. Getting *set* for your turn to be active can be effected easily with a bit of on-the-beat balance or time-keeping that blends well with the flow of the dance.

In any square dance a sliding shuffle step is far more comfortable than a walk, a run or a skip. By sliding, the task of stepping on the beat is more assured.

Tempo vs. Timing

As you dance, two words will continually



crop up in relation to how fast you move. One word is *tempo*. The other is *timing*.

Tempo: Take a watch with a second hand and for one minute count the number of beats (booms) of any square dance music. If you're timing an average square dance, you'll find the count to be from 128 to 130 metronome beats per minute. This is the *tempo*. If you take one step for each beat you'll be moving right along but not too fast.

Timing: To do any movement comfortably

it takes so many steps or beats. If you take fewer than the number of steps required for comfortable dancing you are *cutting* the timing. You'll discover that a basic may take more steps to complete if it begins from a standing start than if it continues the forward motion generated from a previous movement.

Square dancing is fun. Part of the pleasure comes with the ability to effortlessly follow the commands. A *large* part of the satisfaction is realized by moving to music.



How and What We Dance

There was a time when there was no uniformity in dancing. Each area had its individual styling and there were many different ways to swing, to promenade and to do the different basics in existence at that time. This was fine as long as dancers stayed within their own area but when they began to travel, visit other areas and dance with other groups in different states, provinces and countries, it became necessary to standardize the movements so that dancers could learn in one place and then dance anywhere, in any club, around the world. At one time square dancing was referred to as a *rough* activity. Today it is possible for dancers not only to be smooth and considerate to add to the pleasure of others but to increase their own enjoyment of the activity.

As dancing has changed since the 1940's, The Sets in Order American Square Dance Society and SQUARE DANCING magazine have kept current with the Basics through a series of informative Handbooks devoted to the Basics, Extended Basics, Mainstream and Plus movements. Here one finds descriptions of each of the basics in the various plateaus as well as styling tips and the required number of steps for each movement. Like the Handbook you are now reading, these Handbooks are designed to increase your knowledge and pleasure of square dancing.



Models:
Heath and Bonnie
Washburn;
Harry Hawkins

WHAT WE WEAR

THE COSTUME MOST ACCEPTABLE for square dancing is cool, comfortable and functional. The basic, casual starting costume for the man (left) would be a lightweight, absorbent, long-sleeved shirt, slacks and comfortable leather-soled shoes. The lady's casual starting outfit might be a light-weight, full skirt and blouse or a dress with an easy skirt — avoid bare backs or midriffs. Flat, comfortable leather-soled shoes or ones with a sliver of a heel that slide easily fit the bill. Adding a full petticoat will come next. A dress-up costume for the man (right) includes a bit of color in a western shirt or vest, western belt, tie, pants and boots or boot shoes. Dressing the part adds to the joy of square dancing.

Square dance dresses give a truly feminine look and through various patterns, materials and trims compliment any lady's figure. Petticoats come in many choices of fabrics, colors and fullness. Some type of pettipant is worn to add an appreciated decorum to the activity.



Models:
Margaret Orme,
LaVerne Maddux,
MaryBelle Robbins,
Angela Shadduck

A few Costume Comments

SPECIAL COSTUMING for dancing of yesteryear was unheard of. People simply wore the type of clothing that was in vogue at the time. Today our activity is blessed with a costume which is colorful, attractive and suitable to our type of dance. Whether you are intrigued by elaborate square dance costuming or lean toward the more simple attire, you will find that dressing the part will contribute to your enjoyment.

A well-groomed square dancer — man or lady — is a joy to behold and more than one individual has been attracted to the activity by the colorful shirts and bouffant dresses. The cost of square dance attire can fit any budget. Those with imagination have sewn delightful dresses from sale curtains for as little as \$1.95. At the other end of the scale, a man's full western suit can be comparably priced to a good wool suit.

comfort, consideration and utility

Dressing should fit three essentials: comfort, consideration and utility. Square dancing is active, so clothes and shoes should fit comfortably. Consideration for others calls for certain minimum requirements. Long ago somebody realized that the contact of perspiring arms between two dancing partners left a lot to be desired and long-sleeved shirts for the men became an accepted, courteous cus-

Man's party square dance attire — long sleeves, western pants, boot shoes — provide ample opportunity for personal preferences.



Model:
Dave Taylor

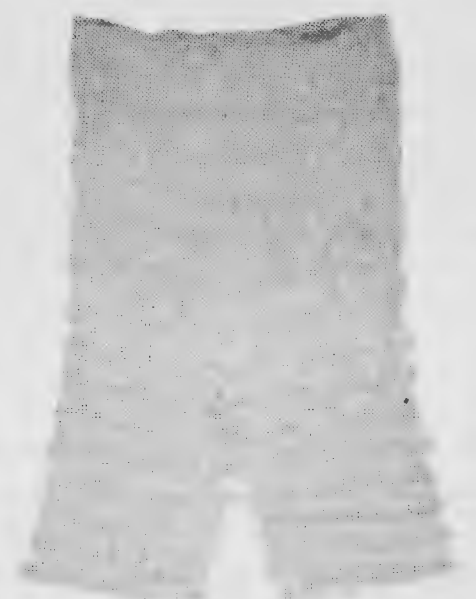
tom. Any jewelry worn should be such that it will not scratch others or snag some delicate fabric. Clothes should reflect the values we place on square dancing by being clean and presentable. The utility of modern-day drip-dry fabrics makes this a simple task.

To protect the square dance activity, many clubs, classes, vacation institutes and conventions require "proper attire" at their activities. Proper attire is the basic costume we have noted here. It is not slacks or shorts for the lady, nor tee shirts and tennis shoes for the man. Costuming should never become competitive. Some dancers have more time than others to make dresses or more money to spend on clothing. You'll find a number of manufacturers who make attractive outfits for both the man and the lady, including shoes and boots in various price ranges. Be yourself in your dressing as long as you dress appropriately. Believe it or not, while clothes may not make the square dancer — they help!

A small hand towel worn on the man's belt is a popular item.



Petti pants of some sort are a standard item for m'lady square dancer.



THE GROUND RULES

OVER A PERIOD OF YEARS an activity as broad as American Square Dancing is bound to develop a set of rather well-defined ground rules. These rules — based on consideration and courtesy — are often taken for granted. Before putting them into print, SQUARE DANCING magazine interviewed scores of dancers, callers and teachers to discover those points considered the *most important* for all square dancers to know. Rules, in this case, are not intended to restrict enjoyment but rather to serve as road signs directing the enthusiast along the path that experience has shown will bring him and others the maximum gratification. The ten paragraphs that follow are not in any particular order but they do represent those standards considered most important to the happy perpetuation of American Square Dancing.



only one teacher at a time. You can help others *best* by being in the correct place at the correct time.

2. Get into squares quickly. When the caller announces "sets in order" for the next tip, join the square nearest to you that needs a couple. If you're looking for a square let the caller know where you are by raising your hand as you move across the floor. If you need a couple to fill out a square, raise a hand with one finger indicated, two fingers for two couples, etc.



1. Be a good listener. Think of the caller as the *quarterback* in this game of square dancing. He calls the plays by giving you the signals for the movements he wants you to dance. Two beats later you do what he has called. You can't be talking or thinking of something else and count on reacting correctly. Not only does talking during a square dance distract you but it also makes it difficult for others in the square to "catch" the instructions and to hear the music. Remember, too, that there is room for



3. **Be a courteous dancer.** Good, standard rules of courtesy are always appreciated. Asking a partner for a dance and then saying "thank you" to all those in the set at the end of a tip is a natural, courteous reaction. In square dancing there are a few *specials* to look out for. It's considered bad manners to pass a square needing dancers in order to fill another. And, even more important, beware of the unpardonable sin: Never leave a square once you



have joined it until the tip is over. (If you must leave in an emergency, find a substitute to fill your spot.)

4. **Be on time for class and club.** Tardiness may be stylish in some activities but in square dancing one late couple may mean that three



couples must sit out. In planning an evening's program the caller leans heavily on the first and last tips to pace his dance. If you're late, or if you leave early, you are not taking full advantage of the evening the caller has prepared.

5. **Be a thoughtful dancer.** Personal cleanliness is important in any activity where folks exercise vigorously in close contact with each other. For that reason, a good deodorant and an effective mouth wash are among square



dancers' best friends. Because the enjoyment of the other people in a square depends upon you and your coordination, *don't drink* before or during a square dance. *Be at your absolute dancing and thinking best!*

6. **Be a cooperative dancer.** It might be said that square dancing is an activity where everyone is responsible for everyone else's happiness. A square is not made up of eight individuals working independently but rather is one unit with no individual "star." The real pleasure comes when each person does his share in making the square run smoothly.

7. **Take it easy.** Don't overdo. Square dancing can be a strenuous exercise, particularly when you're getting started. If you get

tired, sit down. Don't let anyone talk you into dancing if you should stop and breathe a little bit. You can still learn a great deal by watching and listening.



8. Be a friendly dancer. "Friendship is Square Dancing's Greatest Reward." You are the host in square dancing. As a matter of fact, everyone is. Take the opportunity to get acquainted with others in the square and make it a point each evening to dance with as many different dancers as possible. It has been wisely said that "Square Dancing is Friendship Set to Music."

Quoting From This Handbook

We feel that all of the subjects covered in these 32 pages are important — that's why we have spent so much time in putting it together and it's the reason we have placed such a low price tag on it. We would like every square dancer, new or veteran, to have a copy of his own. For that reason we request that portions of this Handbook *not* be reprinted and hope you will understand the reason why.

However, reprinting small sections from SQUARE DANCING magazine or from just about anything else we publish is perfectly permissible. Just check the "permission to reprint" section in the front of your copy of SQUARE DANCING.

9. You're never through learning. You'll find there is always something new that you can learn or some part of your dancing which can be improved upon. Mistakes are a normal part of dancing. The important thing is to find out what you did that was wrong and then try to get it straight in your mind before the movement is called again. When the opportunity presents itself, don't hesitate to ask your caller questions if there's something you don't understand. You may be the only one to ask but chances are a number of the others, too shy to raise their hands, will be grateful to you.

10. Enjoy yourself — have fun. Pleasure is contagious. You'll be surprised how much your smile will pep up the entire square. Come to a square dance *expecting* a good time and you'll have it. If having a good time to you means making noise, be sure to time your



vocal enthusiasm when it won't distract the others in the square from hearing the calls. The end of each dance is a good time to let off steam. Just remember that when you clap at the end of a square you have enjoyed, you're applauding the caller, certainly, and you're saying "thank you" to the others in the square, that's true. But, you're also applauding *you*, for it is *you* who did the job and it is *you* who experienced that wonderful sense of accomplishment that comes with being a square dancer.

HOW WE DANCE

The smooth, considerate dancer is always greatly appreciated.

THERE ISN'T A FORM of dance or sport where improvement is not important. A golfer quickly learns the rules of the game, then spends considerable time in developing his swing, correcting a slice or working on his putting. The bowler learns immediately that the object is to get the bowling ball down the lane and, by doing so, hopefully to knock down all 10 pins. To accomplish this, to develop the skill of being an accomplished bowler, takes considerable time and effort.

The same thing may be said about square dancing. In our lessons, we learn a number of basics. We also learn how to react to the calls, how far a quarter turn is, a half turn and three quarters. We learn just how much pressure to give in an arm turn, how far to balance in an ocean wave. We learn to dance tall and to move with the music. We discover that it's not just the *quantity* of basics we learn that counts; it's the *quality* of our dancing, our ability to dance smoothly and to be a comfortable partner and a desired member of a square that is every bit as important.

The words *smooth dancing* carry with them a wide variety of meanings. To some, the

term is synonymous with all dancers *moving together* within a square, in harmony with the music and well-timed to the calling. To others, it means the opposite of rough dancing, or avoiding erratic movements that could throw a person off balance and possibly be hurt in the process.

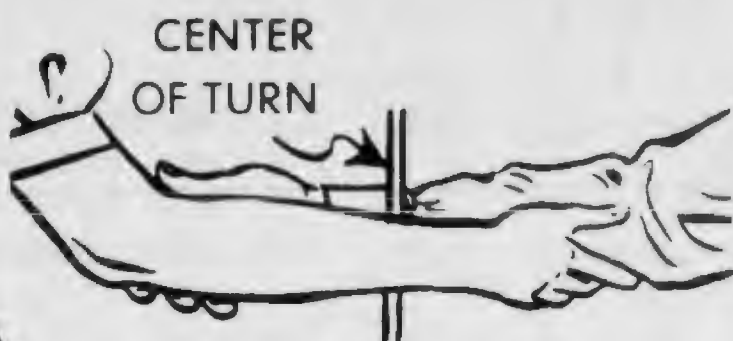
Because square dancing involves you and seven others within a square, *smooth dancing* must also mean *considerate* dancing. Comfortable dancing has a very personal connotation. It's not a bad idea to ask yourself, "Am I a pleasant dancer to be with?" It just might be that some of the problems we find with other dancers are errors we are committing ourselves.

As an example, have you ever danced with someone who reminded you of a *dead fish*? In a swing, an allemande left, in a do paso, or in any of the many turning patterns, these people offer *no resistance* — only a limp arm, letting *you* do all the work. Could it be that this might be one of *your* failings? Just enough pressure to counterbalance your partner affords a *passive resistance* that makes you a pleasant partner.

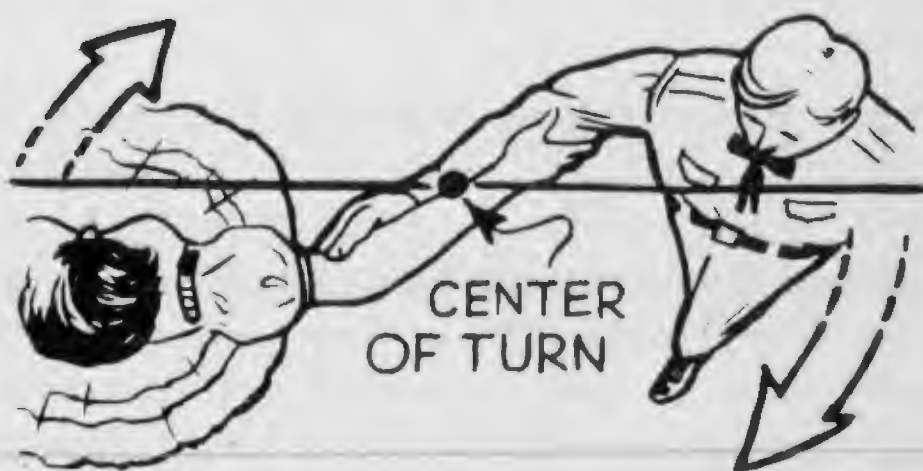
Are you a rough dancer? How can you tell? Ask your dancing partner. Maybe he or she will tell you; maybe not. It's a good idea to know what rough dancing is and what effect it has on others with whom you dance. Most of our trouble spots are simple errors, sometimes bad habits picked up along the way. Rough, inconsiderate, uncontrolled dancing *can be corrected*. There is not one of us who cannot become a better dancer — *if we have the desire*.

It has been said, and wisely, that the person who gives attention to doing the simple basic movements correctly is often the one who goes on to do every movement he learns with a sense of smoothness. Anyone, if he has the time, can learn any number of movements regardless of whether one hundred or one thousand or ten thousand. But it takes a dedicated dancer to be able to do every movement he knows with skill and ability.





ARM TURNS: Two persons facing each other use arms designated by the call to move around each other. Each dancer places his hand on the inside of the arm of the person with whom he is to work, past the wrist, but not past the elbow joint. The man should hold his hand flat against the lady's arm. The fingers and thumb are held in close together. The center of the turn will be at the joined arms, so that while turning, each dancer is moving equally around the other with no drift from his location.



As guidelines to smooth dancing, check the Callerlab list of basics. You'll find all of the movements, complete with definitions and styling tips, in the three Illustrated Basic Movements Handbooks, published by The Sets in Order American Square Dance Society. Practicing these tips will help you overcome awkward or affected dancing habits.

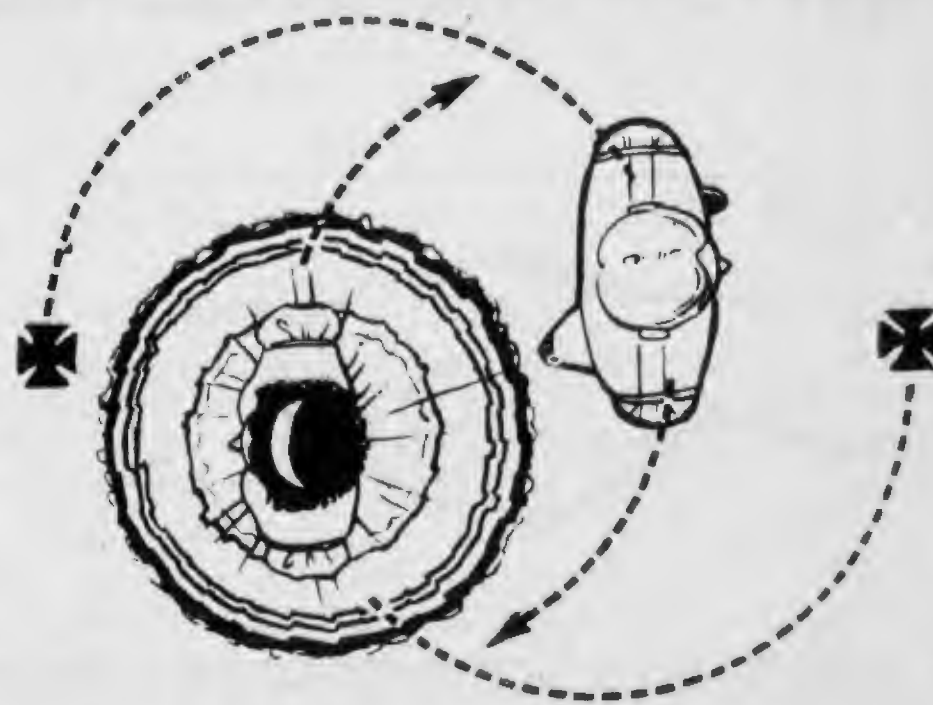
If you're going to be a square dancer, be sure that you look and act like one. Stand tall. Head up, chin in. Pull your shoulders back — they serve as your tiller, your direction setter. Tighten up your body muscles — stomach, rumble seat, etc. There's no need to be self-conscious if you have good posture.

Square dancing isn't a game where the goal is to get from Point A to Point B as quickly as possible. The object is to move to the music, to dance in a continuous, flowing, effortless manner and to complete a movement at the same time as the others in your square before moving on to the next call. Square dancing shouldn't be a stop-and-go proposition. Each basic should blend from one to the next.

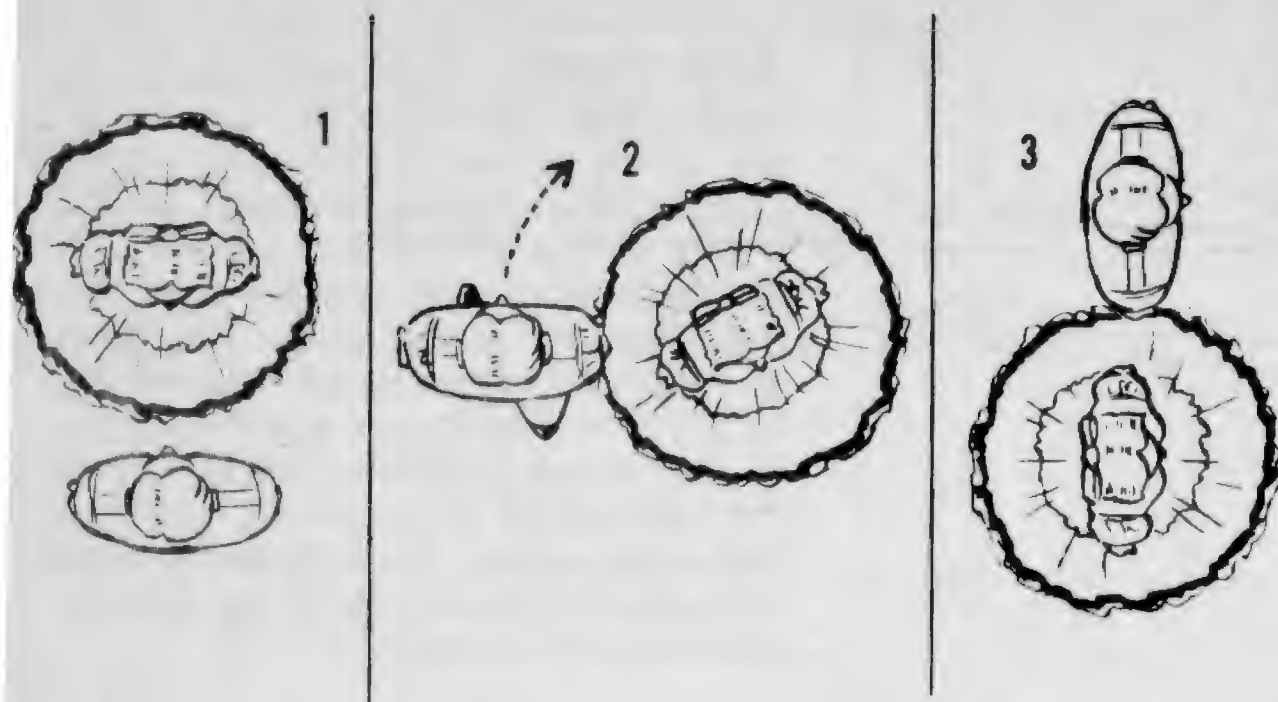
The all-important aspect of flow in square dancing alludes to the continuing forward motion of a dancer. It indicates that a motion of one basic should be continued to the next. A movement that starts in one direction, stops abruptly and then changes direction is not a comfortable one. Ladies may wonder why it's uncomfortable to go from a swing into a ladies chain. A ladies chain starts with the right hand

and, because a couple swing is a right face movement (your right shoulder is moving back), the movement does not blend. The dancer comes to a grinding halt, changing the body's direction before moving into the chain. Most of the time you will find that your body will naturally respond to a good flow of square dance movements. Similarly it will object if you are asked to dance basics which have an awkward or uncomfortable flow.

Avoid rushing. Moving too quickly often induces rough dancing. Don't try to execute a call at the same moment it comes from the caller's lips. Let him have his lead time. Fin-



DO SA DO means back to back you know. Two dancers facing each other advance and pass right shoulders. Each dancer moves to his right, passing in back of the other person and, without turning, passes left shoulders and moves backward to place. The dancers face as they start and complete the action, which takes 8 steps.



SLIDE THRU: Starts with two facing dancers and ends with those same dancers standing side by side. Dancers will move by each other, passing right shoulders. Each will then turn one quarter. Ladies will always turn left, men will always turn right, having passed right shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions. Figure on about 4 steps.

ish one figure *before* starting the next. Remember, a smooth dancer is a welcome dancer. Avoid off-balance movements such as a kick-balance in an ocean wave or in an Alamo circle. Keep your feet under you, making as small a base as you can. And, when you balance, the action should be a short two-step forward and a two-step back.

When walking, keep your steps short and your feet close to the floor. The square dance step is a gliding movement with each foot aimed straight ahead.

An accomplished golfer practices a correct swing again and again until the body follows a repeated groove and feels natural in swinging the club. It's the same with our body actions in square dancing. To be a truly competent and comfortable dancer takes a lot of understanding and practice.

Positioning is the name of the game. Be in the right place at the right time (not before and not after). Momentary "touch contact" with those beside you lets you know you're

where you should be. Know your basics. As an example, *with whom do you star thru?* (With the one you face, of course.) *Where are you when the star thru is completed?* (That person is now your partner and you are at right angles to your starting position.) *With whom do you do a California twirl?* (With the lady on the man's right — the man on the lady's left.) Test yourself in this manner with all of the basics and check the Handbooks on the number of steps suggested for each movement.

A good handhold or armhold is one that is easy to release and one that does not interfere with a partner's direction goals. You'll notice the problem when someone hangs on to you too long in a right and left grand, a right and left thru, a swing thru or a square thru. When this happens, the victim is sometimes turned in the wrong direction and almost always, loses the beat of the music. There are comfortable, considerate and uniform ways of doing all these movements. Your caller will explain these to you and you will find them in the Basic Movements Handbooks.

When walking, men, let your hands hang loose, being sure they do not interfere with the action. The ladies will frequently *work their skirts* in time with their steps, thereby putting their hands to good use. Each basic places its own demands upon the hands. Hand positions in box the gnat, as an example, should allow the dancer to recover quickly so that the hands are positioned for the next movement.

Remember that to *pull by* is a smooth movement while *yank* or *jerk* is not. In a right and left thru, you take right hands and as you move past each other, you release handholds. You do the same thing in a grand right and left, releasing hands just after you become adjacent.



Illustrations play an important part in describing all of the movements in the three Illustrated Basic Movements Handbooks — published by SQUARE DANCING, official publication of The Sets in Order American Square Dance Society.

Your hands are your *directors*. In a promenade the call *backtrack* says to the men, "Pull with the right — push with the left." That "push" is *not* a shove. It's a light-pressure indicator only.

You've just finished a ladies grand chain and as you are completing your courtesy turn, the caller gives you the next call, "Head ladies chain to the left." The men will courtesy turn their ladies a few degrees further than usual and with their left hand extended, they'll direct their lady to the left. This hand directing plays an important part in dance styling.

There's a great difference between directing and shoving and when it comes to twirls and the different turn-under movements, it is well for the men to understand that the ladies do not have to be twirled, turned under or swung as though they didn't know what they were doing. The man's responsibility is one of support and assistance. That's all.

Importance of Standardization

At one time there were no fewer than six ways to promenade, four or five positions for swinging and a half dozen other variations of some of the key movements. This meant the dancers needed to adjust themselves to change whenever they visited another club or danced in another area.

Over the years callers have worked to standardize their calls so that the same command results in the same reaction, regardless of who is doing the calling or where the calling is being done. Today there is a recognized standardization set up by Callerlab. Callers, by working closely together with each other and with the dancers in their areas, have recognized a uniform style of dancing which is both comfortable for the dancers and, at the

same time, presents a logical uniform base upon which a caller can develop his choreography.

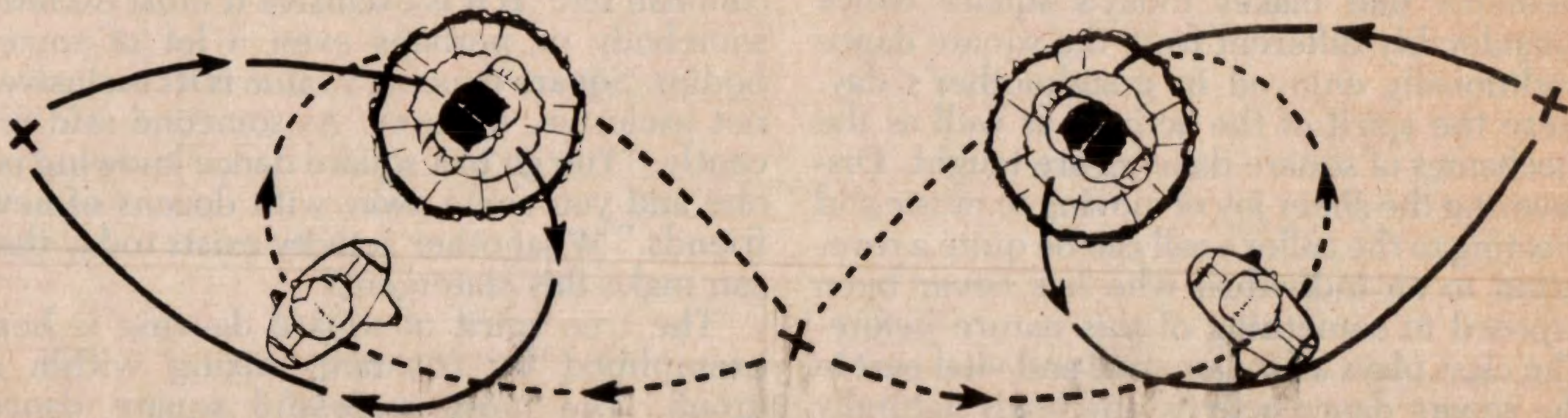
Square dancing should never have the appearance of being regimented. It should never matter whether the little finger points to the right or left or straight out. What does matter is that we can learn to dance in one area and then dance with confidence anywhere that square dancing is enjoyed.

The quality of our dancing, the smoothness with which we move, is every bit as important as *what we dance* — perhaps even more so. It has been said that a "high level" dancer is not judged on the number of movements he or she may have committed to memory but rather on how well he can execute each of the movements he or she knows. Starting from your earliest experiences in dancing, it's a good idea to develop skills in each movement you learn. Square dance basics build progressively and each one depends upon the lessons you have learned to that point.

If you move comfortably, making the most of the music and taking a step on each beat, avoiding roughness, sharp erratic turns and uncomfortable movements in the process, you are undoubtedly developing a good sense of square dance styling. There is a correct way of doing every movement. If you wonder about it, why not ask your caller to show you? Because every movement has a definite starting point and a definite completion point, it is of the utmost importance that these points be well understood by each dancer.

On a lighter side it's been said that good styling includes a smile — so look happy — better yet, *be happy*. Aim for eye-contact whenever possible. It adds to the joy.

ALL AROUND YOUR LEFT HAND LADY: This is traditionally done as a two-part movement. To begin, the men move forward and around their corner in a clockwise direction as the ladies move forward in a clockwise loop around their corner keeping right shoulders adjacent, returning to face their partner. **SEE SAW YOUR TAW:** The men move forward and around their partners in a counterclockwise loop. At the same time the ladies will make a counterclockwise loop around their partners with left shoulders almost touching. Return to starting position to follow next call.



The Contemporary Square Dance Scene

AS A PERSON'S LIFE PROGRESSES, the time he has available to spend on hobbies varies. As a young, married couple, joining a square dance class and dancing once a week may be no problem. However, when there are children, their needs along with business responsibilities may cut back the time available.

When the children have gone off to college and things at the office or plant are running smoothly, it's possible to spend more time in your avocation and if square dancing happens to be your hobby, then you may find that getting out a couple of times a week presents no problem.

Finally, you retire, the kids are married and you have moved to one of the compelling mobile home or RV communities where square dancing is featured. Here, if you have the stamina, you can dance morning, afternoon and evening every day of the week. And so, as our life styles change, so does our availability.

By far the greatest number of individuals involved in square dancing may be those exposed to it at a one-night-stand. It's possible that one out of every ten persons in the United States has experienced square dancing in this way. A fraction of these people will move on to a more serious approach.

The open door to the vast wonderland of square dancing, the class, is one of the big elements that makes today's square dance considerably different from the square dance traditionally enjoyed in grandmother's day. Here the spirit of the activity as well as the mechanics of square dancing are taught. Discovering the sheer joy of moving to music and reacting to the caller's call can be quite a revelation to an individual who has never been exposed to something of this nature before. The class plays a fundamental and vital part in the square dance activity and leads naturally

into the next phase. And one of the great joys — a side benefit — is making new friends.

The square dance club is the heart of the square dance activity. Large or small, open to the general public or closed to the number of members who can comfortably dance in a hall, the square dance club should embody the spirit of friendliness and the ideals of comfortable dancing. The club member is the next step up from the class member. This is where a person not only enjoys dancing but finds a group of people he likes being with.

The club offers a dancer the added dimension of *involvement*. The most successful square dance groups are those that *involve* the majority of the members in some simple responsibility. Serving as greeters at the door, before and at the end of the evening, is one type of involvement. Planning and serving refreshments — is another.



Beware of Cliques

Webster says: "a *clique* is an exclusive or *clannish set*." If it is exclusive it must exclude somebody or perhaps even a lot of somebodies. Square dancing's value is its inclusive, not exclusive, features. As someone said recently, "You go to a square dance knowing no one and you come away with dozens of new friends." What other activity exists today that can make this statement?

The true spirit of square dancing is best exemplified by constant mixing within a group. The most successful square dance

clubs are those where the members voluntarily mix among themselves. In groups such as this it is seldom necessary for a caller to use mixers, for the dancers themselves have discovered the real value of knowing, enjoying and dancing with as many of their fellow members as they possibly can during the course of an evening.

Other Dance Groups

Besides classes and clubs, there are workshops. These specialized groups offer a variety of dancing. A square dance workshop, for instance, may serve as a bridge for dancers just out of class to introduce them to basics a little more advanced. Or a workshop may feature only round dancing, or it may be devoted to contras or research into traditional styles of dancing. The larger the community in which you live, the wider the choice of groups you will have.

There are also open dances to which the general square dancing public is invited. Here is an opportunity to touch base with a broader segment of the dance world, to meet new dancing friends and enjoy different callers. And, of course, there are the area and state festivals and the annual National Square Dance Convention which caters to all dancing interests.

Every area is different. Your caller will be able to tell you what lies ahead for you once your class days are over. It's all a part of the activity and it should all be fun!

Plateaus and Levels

HOW FREQUENTLY an individual dances has a bearing on how much material or how many basics he will be able to learn. Callers took this into consideration when they set up a system of plateaus or levels. The movements that make up the *Basic Plateau* can be taught in about 10, 2½ hour lessons. Adding more lessons and basics brings the dancer up to what is known as the *Extended Basics Plateau*. Going further in his learning procedure, a new dancer can move on to *Mainstream* and, from that point, depending upon the amount of time he can devote to his hobby, he can move deeper in the plateau system. The more basics a dancer is taught, the greater must be the frequency of his dancing.

So You Goofed?

The best advice we can give the new dancer is "don't ruminate." A cow ruminates. He has a number of stomachs and he has to chew over the same food several times before he can digest it. Too many times we find that we're like the cow. We make a goof — do something crazy when we should be doing something else — and as a consequence the square breaks down and we worry about it. We worry about it at the dance. We worry about it on our way home, and one or the other of us spends the night without sleep — tossing and turning and ruminating. It doesn't do us — or anyone else — any good, but long after everyone else has forgotten the incident, we're still worrying. If you make a goof, forget it. Try not to make the same mistake again but don't beat yourself over the head about it. Our best advice to new dancers is simply do the best you can and treat yourself like a friend. *And, don't ruminate!*

These levels or plateaus have no bearing on an individual's intelligence nor on his ability to dance smoothly and well. The levels do not identify a dancer. They merely establish an identification for clubs and festivals so that an individual who has been exposed to the Plus Movements (one step beyond Mainstream) or has moved on deeper into the Advanced or Challenge levels, can readily identify the place that is for him.

You will find the lists of these plateaus or groupings in your Illustrated Basic Movements Handbooks. From time to time, these lists are changed slightly, a movement deleted, another added. Such changes are announced and explained in your monthly issues of SQUARE DANCING magazine.

One suggestion, before going out to an open dance or to another club, check the level of the group you are to visit, and see if it matches what you have been taught. Then, dance with confidence. If you goof, try to determine at the end of the tip what you did wrong. Then, chances are you won't make the same mistake again. Of course, square dancing is like learning another language. If you run up against a verb (or a basic) you haven't been taught, you will need a hand. But dance with confidence. If you make a mistake — smile. *Everyone else will think it's his fault.*



The media — television, radio, movies and the press — has zeroed in on square dancing. While (above) Spring Byington and Charles Coburn go through a scene for a Hollywood movie, the future Queen of England square dances in Canada in the 1950's (below). Coverage of this type has brought the activity to the doorsteps of millions over the years.



Photo courtesy of Dr. Allen Conroy, Novato, California.

An Overall View of Square Dancing

NO LONGER A STRANGER to the general public, square dancing has come a long way in the years since the Second World War. For every one of the estimated 6,000,000 people who square dance today, there are many others who have had a more casual contact through a one-night stand, by watching a square on television or in the movies. The press, the tube and the big screen have all, at one time or another, focused on the great American pastime.

In 1978 the U.S. postal service issued a commemorative stamp to honor square dancing as the folk dance of America. During this same decade an American President held a square dance at the White House, the Governors of a number of States and their counterparts in many Canadian Provinces proclaimed the third week in September each year "official" square dance week.

The world at large may have taken its initial look at this American folk activity when the soon-to-be Queen Elizabeth of England, then a princess, took to the square dance floor while on a royal tour through Canada. The response was instantaneous and overwhelming. Newspapers around the world flashed the picture of the royal grand right and left on front pages and suddenly square dancing became an international recreation of no small proportions.

In Japan, where square dancing has been growing steadily, Prince Mikassa, the younger brother of the Emperor, together with his wife, the princess, enjoy square dancing. In Australia and New Zealand, the hobby has a strong foothold. England has an ongoing program that includes a large following, many clubs and a number of outstanding callers. The Netherlands, Germany, Spain, Italy, Norway — to name just a few countries — have growing programs, some of them stemming from groups started by U.S. and Canadian armed forces personnel stationed in those countries. Americans working in Saudi Arabia have had a thriving program for years.

Square dancing at the Brussels, Belgium, World's Fair, 1958, attracted thousands of dancers in front of the American pavillion.



If you Like the Unusual

People have square danced on luxury liners in the Caribbean and the Aegean Sea, on the flight decks of aircraft carriers, on trains, planes and on parade floats ranging from small home-town events to the granddaddy of them all, the New Year's Day Tournament of Roses' Parade in Pasadena, California.

The largest single square dance ever recorded took place July 13, 1950, with 15,200 participating and 35,000 watching the Santa Monica, California, Diamond Jubilee. Largest registration at a several-day square dance event was chalked up at the 25th Annual National Square Dance Convention, in Anaheim, California, June 24, 25, 26, 1976 — 39,796 in attendance.

Square dancing is enjoyed as recreational therapy by those confined to wheel chairs, by mentally disturbed patients, by the blind in a number of communities, by the young through expanding school programs and by scads of retirees in mobile home and recreational vehicle centers.

When it comes to the unusual, there have been square dances by swimmers, by dancers on iceskates and rollerskates, by dogs and

horses and even by a group of military helicopters.

The number of square dancers traveling abroad and overseas dancers coming to North America increased during the 1970's until it has almost become a common occurrence.

Vacation institutes, utilizing some of the most beautiful spots in the world, where square dancers may dance for a week from morning to night, have increased in numbers over the years until they may be found in operation somewhere at almost any given time.

One of the prime factors in square dancing's longevity is the fact that it is not competitive. There are no contests in square dancing. Square dancing is a cooperative venture where everyone "wins" simply by being a part of it.

Statistics reveal that there are more than 300 square dancer associations, almost 225 caller associations, some 30+ round dance teacher associations. There are almost 300 area square dance publications. With the formation of Callerlab — the International Association of Square Dance Callers, the thousands of callers around the world were joined by a communications' link which has



Square dancing on a flattop.

This navy aircraft carrier plays host to hundreds of square dancers in San Diego, California.



The Westerns could be counted on for a generous sprinkling of square dancing.

proven valuable to the activity as a whole. Roundalab serves the round dance teachers in the same manner.

A third communications' group called Legacy, formed in the 1970's, brought together representatives from all different facets of the square dance picture, including record producers, manufacturers, publications and associations. The National Square Dance Convention which started in 1952 has grown to become the annual show place for the activity. The spirit of Dr. Lloyd Shaw continues through the foundation bearing his name, which delves into research and adds much to square dancing as part of the school and college communities.

Active in all phases of the square dance world is The Sets in Order American Square Dance Society, publishers of SQUARE DANCING, a monthly magazine with an in-

ternational list of subscriber/members. At its home office in Los Angeles, California, is the Square Dance Hall of Fame. Among its many projects, the Society awards the Silver Spur Award to outstanding men and women in the field and provides scholarships to aspiring callers. As part of its many activities, Sets in Order American Square Dance Society publishes an annual world-wide square dance directory, listing information volunteers in virtually every spot where square dancing has a foothold.

It is not easy to note in a limited space all that has happened with square dancing and square dancers over a span of more than 200 years. The fact that it continues to grow, while at the same time guarding its traditions, honoring its own, expanding on a solid basis, is an indication that square dancing is here to stay.

As a part of this activity, your prime re-

Jerry Lewis and Dean Martin made a shambles of a square dance in Paramount's "Pardners" (left), while the caller goes into action in a square dance scene from Warner Brothers' "Giant" starring Elizabeth Taylor and Rock Hudson.



"Unusual" is the name for the square dances on the right. A football gridiron at half time (top) spellbinds a sports' audience. Not all square dance halls are as elaborate as this ballroom (center) nor are all dances as gigantic as this one (bottom) at an annual National Square Dance Convention.

sponsibility is to enjoy yourself and, if, in square dancing, you find an answer to your recreational needs, then your best way to say "thank you" is to spread the word to others who may not as yet have discovered what the world of square dancing is all about.

JUST THE BEGINNING

Everything in this Handbook appeared first in **SQUARE DANCING** magazine, official publication of The Sets in Order American Square Dance Society (462 No. Robertson Boulevard, Los Angeles, California 90048). The Society and the magazine, first published in November, 1948, are dedicated to the *Promotion, Protection and Perpetuation* of American Square Dancing. Members of the Society who get the magazine each month are located in more than 50 countries overseas as well as in every Canadian Province and every one of the United States

The Society, over the years, has been instrumental in assisting in the formation of Callerlab and Legacy, annually awards scholarships to aspiring callers, maintains the Square Dance Hall of Fame, and awards the Silver Spur to outstanding leaders in the activity. It has supported many ongoing independent and organizational projects including the annual National Square Dance Convention, the Lloyd Shaw Foundation, the Overseas Dancers Organization and many others dedicated to this activity.

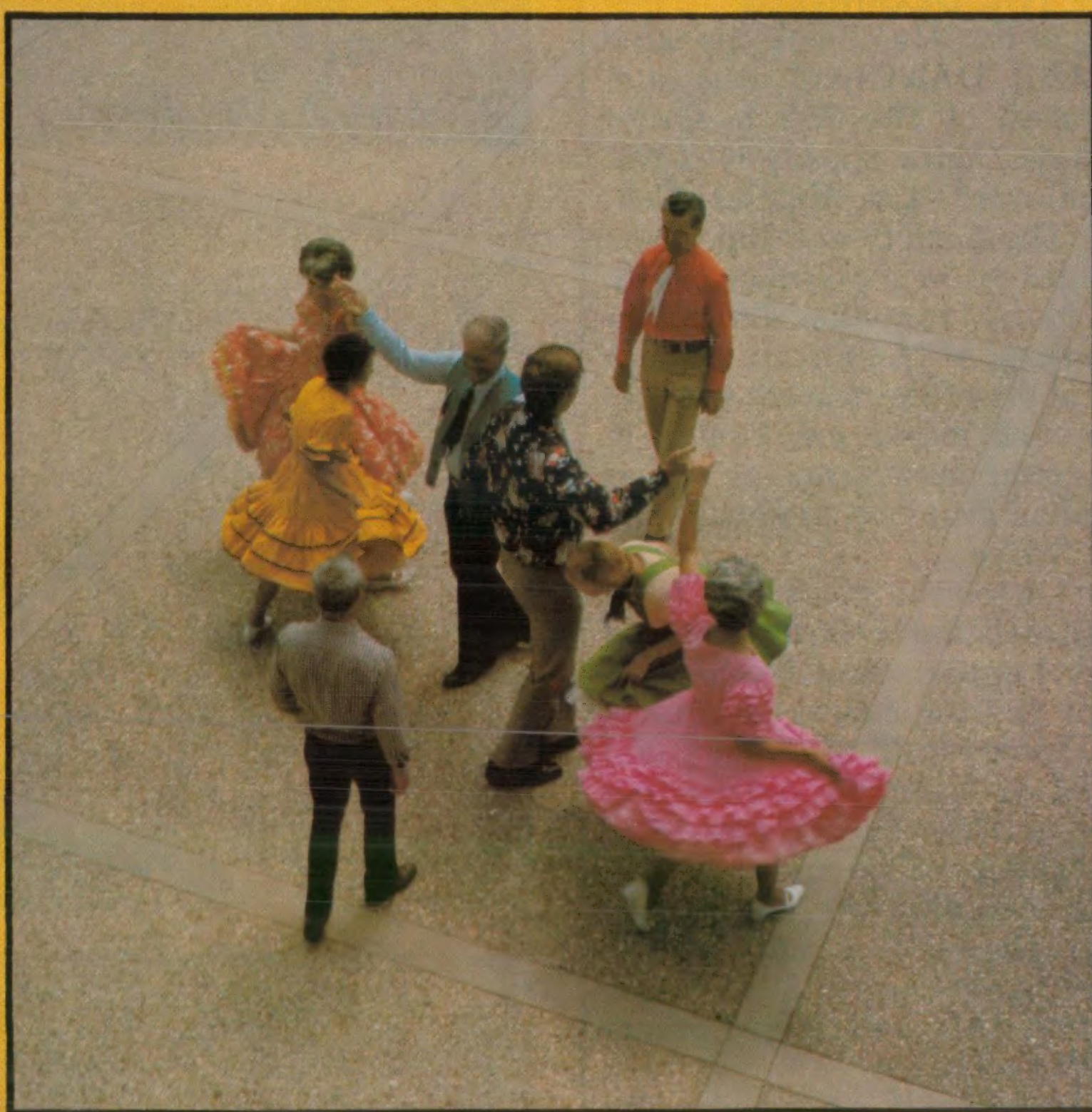
Continual updates of square dancing may be found in the pages of this monthly publication. These include a World Directory of the activity in the August issue each year, monthly sections devoted to styling and picture series on the Basics. New Handbooks, as they are published, appear first in these pages.

Square dancing has come a long ways since the end of World War II but in the years to come, many additional thousands of enthusiasts will join this great recreation and become enthusiastic boosters.



The Square Dancer's Pledge

WITH ALL MY ABILITY I will do my best to help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years and be available to all those who seek the opportunity for friendship, fun and harmony — through square dancing.



*"Friendship is square dancing's
greatest reward."* – Bill Brockett

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If you enjoy SQUARE DANCING magazine, there's a good chance that others in your club will enjoy it too. So please let them see this copy of our Indoctrination "special" issue and encourage them to subscribe. This subscription card is easy to pull out so why not encourage a friend to fill it out and send it in. **THANK YOU**

TEXAS POLKA — Hi-Hat 986

Choreographers: Don and Pete Hickman

Comment: A polka routine that is active and fun to do. Good music.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Roll LOD, 2, 3, 4 end OPEN facing LOD; Balance Away 2, 3, Balance Together 2, 3 to end CLOSED M face WALL;**

PART A

- 1-4 **Heel, Toe, Swd Two-Step;; Heel, Toe, Swd Two-Step;; Turn Two-Step,, Turn Two-Step;; Turn Two-Step,, Turn Two-Step end SEMI-CLOSED facing LOD;;**
- 5-8 **Change Sides, 2, Fwd Two-Step;; Change Back, 2, Fwd Two-Step;; Fwd Two-Step,, Fwd Two-Step;; Fwd Two-Step,, Fwd Two-Step end CLOSED M face WALL;;**
- 9-12 Repeat action meas 1-4 Part A:
- 13-16 Repeat action meas 5-8 except to end in OPEN:

PART B

- 17-20 **Fwd, 2, 3, Swing; Bk/Turn, Thru face RLOD LEFT-OPEN, Fwd, Swing; (Twirl) Bk, Bk, Side, XIF end BUTTERFLY M face WALL; Side, XIB, Side, XIF;**
- 21-24 **Bk Away, 2, 3, 4; Side, Close, Side, Close; Together, 2, 3, 4; Roll LOD, 2, 3, 4;**
- 25-28 **Side, XIB, Side/Close, Turn Bk to Bk; Side, XIB, Side/Close, Side; Circle Away Two-Step,, Away Two-Step;; Circle Together Two-Step,, Together Two-Step end BUTTERFLY;;**
- 29-32 **Rock Swd, Recov, XIF/Side, XIF; Rock Swd, Recov, XIF/Side, XIF to SEMI-CLOSED; CLOSED Turn Two-Step,, Turn Two-Step;; Turn Two-Step,, Turn Two-Step end M face WALL;**

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 **SEMI-CLOSED Fwd Two-Step,, Fwd Two-Step;; Fwd Two-Step,, Fwd Two-Step;; Fwd Two-Step,, Fwd Two-Step;; Roll LOD, 2, 3, Point.**

GIRL THAT I MARRY — Hi-Hat 986

Choreographers: Barney and Margaret Portsmouth

Comment: Nice flowing waltz to equally nice waltz music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Turn In face RLOD in LEFT-OPEN, 2, 3; Bk Up, 2, 3; Turn to Face partner and WALL, 2, 3 BUTTERFLY;**
- 5-8 **Balance L, 2, 3; Balance R, 2, 3; Side, Draw, Touch; Side, Draw, Touch end CLOSED;**
- 9-12 **Fwd, Side, Close; Bk, Side, Close; Dip Bk, —, —; Recov, Manuv, 2 end M face RLOD;**
- 13-16 **(R) Waltz Turn; (R) Waltz Turn; (Twirl) Vine, 2, 3; Thru, Face, Close in CLOSED;**

INTERLUDE

- 1-4 **Hover, 2, 3; Weave L, 2, 3; 4, 5, 6; Manuv, Side, Close, M face RLOD & WALL;**
- 5-8 **Spin Turn, 2, 3 M face LOD & WALL; Bk, Side, Close; (L) Waltz Turn; (L) Waltz Turn end M face LOD;**

PART B

- 1-4 **Fwd Waltz; (Retain hand hold) Drift Apart, 2, 3; Fwd to TAMARA, 2, 3; Wheel, 2, 3;**
- 5-8 **Wheel, 2, 3; (L Twirl) Turn, 2, 3 end SIDECAR M face RLOD; Twinkle, 2, 3 to BANJO; Twinkle Manuv, 2, 3 end CLOSED M face RLOD;**
- 9-12 **Spin Turn, 2, 3 M face LOD & WALL; Bk,**

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Side, Close; (L) Waltz Turn; (L) Waltz Turn M face WALL;
 13-16 **Whisk, 2, 3; Thru, Face Close M facing WALL; Vine, 2, 3; Pickup to CLOSED, 2, 3;**

SEQUENCE: A — A — Interlude — B — B plus Ending.

Ending:

1-4 Repeat action meas 1-4 Interlude:

5-8 **Pivot 2, 3 end SEMI-CLOSED facing LOD; Fwd, Face partner & WALL in CLOSED, Close; Canter, —, Close; Apart/Point.**

CARPET CUTTIN' — Grenn 14288

Choreographers: Pete and Carol Metzger

Comment: A busy but not difficult two-step. Big band sounding music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip, —, Recov to CLOSED M face WALL, —;**

5-8 **Turn Two-Step; Turn Two-Step face LOD lead hands joined; (Twirl) Fwd, —, 2, —; 3, —, 4, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL;

PART B

1-4 **Vine, 2, 3, Touch; (Wrap) Vine RLOD, 2, 3, Touch; Wheel, 2, 3, —; 4, 5, 6 face WALL, —;**

5-8 **(Unwrap) Bk Away, 2, 3, —; Together, 2, 3, —; Side, —, XIB, —; Side, Close Turn to OPEN, —;**

9-12 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, —; Rock Bk, —, Recov M face WALL in CLOSED, —;**

13-16 **Side, Close, Fwd, —; Side, Close, XIF end SEMI-CLOSED facing LOD —; (Twirl) Walk, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice except second time thru meas 16 Step Apart and Point.

SOUTHERN COMFORT — Grenn 14288

Choreographers: John and Mary Macuci

Comment: An active routine with good lively music.

INTRODUCTION

1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

1-4 **Walk, —, Run, 2; Walk, —, Run, 2; L**

Face Turn; L Face Turn;

5-8 **Fwd, —, Check, —; Fishtail, 2, 3, 4; Fwd, —, Manuv M face RLOD, —; Pivot, —, 2 to CLOSED M face wall, —;**

PART B

1-4 **CLOSED M face WALL Chasse LOD, 2, 3, 4; Side, —, Thru, —; Chasse LOD, 2, 3, 4; Side, —, Thru, —;**

5-8 **Turn Two-Step; Turn Two-Step end facing LOD; (Twirl) Walk, —, 2, —; 3, —, 4 end BUTTERFLY M face WALL, —;**

PART C

1-4 **XIF, Swivel, Swivel, —; XIF, Swivel, Swivel, —; Side, —, Draw/Close, —; Side, —, Draw/Close, —;**

5-8 **XIF, Swivel, Swivel, —; XIF, Swivel, Swivel, —; Side, —, Draw/Close, end OPEN facing LOD, —; Fwd, —, Pickup to CLOSED, —;**

SEQUENCE: A — A — B — C — A — A — B — C plus Ending.

Ending:

1-4 **BUTTERFLY M face WALL Side, —, XIB, —; Side, —, XIF, —; Vine, 2, 3, 4; Apart, —, Point, —.**

SOME USEFUL VARIETY

by Bob Bennett, Valdosta, Georgia

**Heads square thru, all the way around
 Do a right and left thru and a quarter more
 Do a triple trade, then couples trade
 Do a triple trade, couples hinge
 Wheel and deal, pass thru, trade by
 Pass to the center, square thru three quarters
 Left allemande**

**Head ladies chain, heads step to a wave
 Explode the wave (equals lead to right)
 Slide thru, step to a wave
 Explode the wave, trade by
 Circle up four, heads break to a line
 Do a right and left thru
 Slide thru, square thru three quarters
 Left allemande and promenade**

**Heads (sides) square thru four hands
 Do sa do to an ocean wave
 Now explode the wave, tag your partner
 Trade by, step to an ocean wave again
 Explode the wave, partner tag, trade by
 Left allemande**

**Heads square thru four hands
 Do sa do look 'em in the eye
 Right and left thru and a quarter more
 Couples hinge, ferris wheel
 Square thru five hands round
 (or pass thru)
 To a left allemande**

Heads square thru four hands
 Do sa do to an ocean wave
 Explode the wave, partner tag, trade by
 Step to an ocean wave again
 Explode the wave, partner tag, trade by
 Do a right and left thru
 Pass to the center, square thru three quarters
 Left allemande

SINGING CALLS

CLAP YOUR HANDS

By Scott Smith, Ogden, Utah

Record: Coyote #301, Flip Instrumental with
 Scott Smith

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade that ring
 Get back home and swing with your man
 Join hands circle left move 'round the set
 Left allemande that corner weave you bet
 Clap your hands snap your fingers
 Tap your toes and have a good time
 Do sa do and promenade that lady 'round
 When your favorite line comes in
 Sing as loud as you can
 Clap your hands clap your hands

FIGURE:

Those heads square thru and count 'em
 Four hands around you do
 Hey meet that corner do sa do
 Star thru then right and left thru
 Pass thru do a partner trade and roll
 Pass thru U turn back swing that corner
 Left allemande come back

Promenade that lady

When your favorite line comes in
 Sing as loud as you can
 Clap your hands clap your hands

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

OLD BLACK MAGIC

By Tim Ploch, Houston, Texas

Record: Bogan #1323, Flip Instrumental with
 Tim Ploch

OPENER, MIDDLE BREAK, ENDING

Circle left that old black magic
 Has me in its spell that old black magic
 That you weave so well left allemande
 Come on back a do sa do men star left
 Roll it once around you know
 You turn thru at home go left allemande
 Swing your lady promenade you know
 Round and round I go down and down I go
 That old black magic called love

FIGURE:

Heads square thru count me four hands go

Around that corner lady do a do sa do
 You'll fan the top boys move up
 Swing thru come on friend you'll do a
 Turn and left thru square thru three hands
 Swing that corner and all promenade
 Round and round I go down and down I go
 That old black magic called love

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

LOVIN' YOU BABY

By Ken Bower & Gary Shoemake

Record: Chaparral #3502, Flip Instrumental
 with Ken and Gary

MIDDLE BREAK AND ENDING

Sides face grand square whoa oh oh oh
 I get that feelin' when I'm close to you
 Whoa oh oh oh circle left
 Well I can't think of anything better
 Left allemande and promenade together
 Cause I love lovin' you baby

FIGURE:

Heads square thru and go
 Make a right hand star
 Turn it round you know
 Heads star left in the middle and go
 To the same two do sa do make your wave
 Single hinge and scoot back you know
 Swing that corner lady promenade and go
 I love it every time you smile
 Oh oh oh baby

SEQUENCE: Figure twice, Middle break, Figure
 twice, Ending.

BREAKING UP IS HARD TO DO

By Kip Garvey, Union City, California

Record: Rhythm #145, Flip Instrumental with
 Kip Garvey

OPENER, MIDDLE BREAK, ENDING

Four ladies chain three quarters you go
 Rollaway and circle you know
 Don't say that this is the end
 Left allemande weave around the ring
 I beg of you don't say goodbye
 Do sa do and promenade I cry
 C'mon baby let's start anew
 'Cause breaking up is hard to do

FIGURE:

Heads promenade halfway you know
 Sides square thru four hands you go
 Go all the way and right and left thru
 Turn that girl and eight chain six you go
 I beg of you don't say goodbye
 Swing that corner promenade I cry
 C'mon baby let's start anew
 'Cause breaking up is hard to do

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

AMMUNITION

Our columnist is always on the lookout for material. You might send dance contributions directly to him. Ken Kernen, 201 E. Greenway Road, Phoenix, Ar. 85022.

Four ladies chain
Heads half square thru
Half square thru the outside two
U turn back
Left allemande

Heads half square thru
Circle four half way around
Dive thru, pass thru
Square thru four hands
California twirl, pass thru
Bend the line, star thru
Right and left thru, dive thru
Square thru three quarters 'round
Left allemande

Sides to the right and circle four
Wring them out to a line of four
With the opposite two square thru four
Middle pair do a half square thru
Separate go around the outside
Swing the gal you meet
Face that couple and circle up four
Once around and then no more
Dive thru, pass thru
Half square thru the outside two
Bend the line, bend it again
Left allemande

Side two couples right and left thru
Heads roll away half sashay
Cross trail thru go around two
Lines of four go up and back
Pass thru, centers arch, ends turn in
Pass thru, split two
Around one to lines of four
Go forward eight and back
Middle two only square thru four
Ends star thru, California twirl
Everybody right and left thru
Rollaway, star thru, California twirl
Pass thru, courtesy turn
Pass thru, bend the line
Centers only box the gnat, half square thru
Ends star thru
Everybody right and left thru
Star thru, pass thru, bend the line
Middle two square thru three quarters
Ends pass thru
Turn in to the corner
Left allemande

Sides square thru four hands
Right and left thru the outside two
Roll away with a half sashay
Box the gnat while you're that way
Girls change hands, star thru
Right and left thru, star thru
Boys change hands
Left allemande

Four ladies chain
Sides square thru four hands
Right and left thru the outside two
Rollaway with a half sashay
Star thru, bend the line
Right and left thru the opposite two
Half square, U turn back
Box the gnat, right and left thru
Center girls turn back
Face each other, pass thru
Center boys turn back, shake hands
Pull by, left allemande

SINGING CALL ADAPTATION

CHARLES POLKA

Adapted by Ken Kernen, Phoenix, Arizona

Record: Kalox 1151

OPENER, MIDDLE BREAK, CLOSER

Four ladies chain
Go straight across that old ring
You turn and chain those ladies right on home
You all promenade
Go walkin' 'round with your maid
You hurry home and when you're there, sides
 (heads) **face GRAND SQUARE!**

— — — turn, — — — turn
 — — — turn, — — — reverse
 — — — turn, — — — turn
 — — — turn, — — — —

FIGURE

Head (side) two couples promenade, go half-way around
Head (side) two ladies chain to the right for me
Side (head) two couples promenade, go half-way around
Side (head) two ladies chain to the right and go
You circle left around the land, halfway 'round until you're home
Four ladies chain — — three quarters 'round and go
You roll promenade, go walkin' 'round with your maid
Come on Charlie keep the beat, tickle those ivories for me

TAG:

I said play that old piano for me

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Closer.

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Fred Staeben of Dozier, Alabama, has been a square dance caller and has been teaching square dance classes without a break since 1955. While stationed in Europe with the USAF (1955-58) he called dances in several of the European countries. Fred and his wife Ruth were a part of the nucleus of dancers, callers, and square dance leaders who first organized the European Association of American Square Dance Clubs. He was also one of those who was instrumental in the organization of the European Callers and Teachers Association. Fred is past president of the Denver Area Square Dance Callers Association and past president of the Colorado Springs Square Dance Callers Association. He was publisher and editor of a square dance newsletter (Colorado) "Square Talk" from 1966 to 1971. Fred has also been a Callerlab member since 1974.

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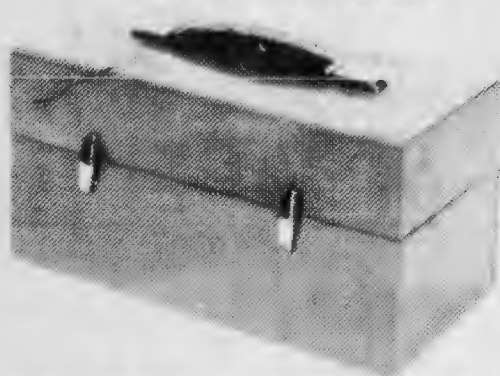
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CALLER of the MONTH

Ron Welsh — Modesto, California

RON WELSH, taught to call by his father, Gene, started his calling career at the tender age of 12. The father-son team called for the Ceres Twisters and other California area clubs until Ron entered military service.

Ron met Sherry at a square dance in 1966 and they were married in 1968 upon Ron's return from military service in Vietnam. The Welshes then went to Germany for one year while Ron finished his military commitment. While in Germany, he continued his calling career as caller for several clubs and at festivals and he was a member of the European Callers & Teachers Association.

Following his discharge from the military, Ron and Sherry returned to the Modesto area where Ron has been club caller for several clubs in the area and presently is club caller for two large-membership Mainstream clubs.

The Welshes have traveled to the Bakersfield, Monterey, Fresno, Santa Maria and Reno festivals where Ron has been on the calling staff. He is an active member of the Callers Association, Modesto Area, which together with the Dancers Association sponsors

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the annual Cup of Gold Promenade at Sonora, California. At this event, Ron sings the National Anthem and entertains at after parties, singing and playing his guitar. Ron is a member of Callerlab and serves as a member of the Callerlab Quarterly Experimentals Selection Committee.

Sherry and Ron have two children, Michelle 9, and Jeffrey 7. The family resides at Rosehaven, their home in Denair, a small town southeast of Modesto and enjoys country living with their assortment of horses, cats and dogs. Calling is an avocation for Ron; his vocation is service manager of the Welsh family business, the Ceres Body Shop.

The year 1980 is a banner year for the Welshes as the spotlight shines on Ron in his 20th year of square dance calling.

(**LETTERS**, continued from page 2)

they heard linear cycle called? My wife and I are currently trying to master the C-1 list, but we still dance with people who only dance one or twice a month and we have a good time! We think that the farther one goes in square dancing, the more fun it is. We enjoy the mental, as well as the physical, stimulation and we do not feel "worked to death."

Gene Eoff
Goleta, California

Dear Editor:

We are a new club and are not ready for the Advanced dances. Some try to go but feel badly when they break the set. I think the limited basic dance definitely has its place. It seems more lose interest and become discouraged when they take lessons and then can't go and dance. We were winter Texans last year and were part of the senior citizen program

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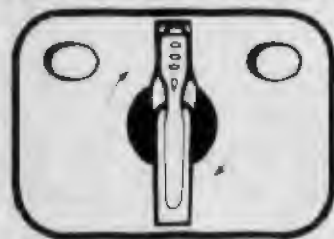
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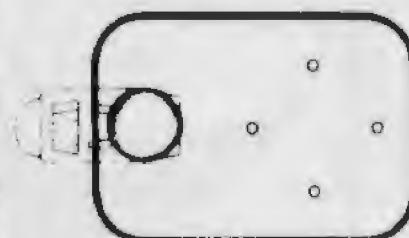
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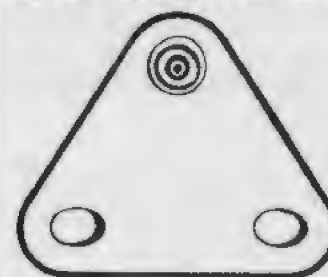
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there. Many can and do enjoy a limited dance and at a slower tempo. I certainly hope to see dances held and advertised as Limited Dances so we can choose one to suit our individual capacities. This is such a great exercise and social program which many of us need.

Mrs. Don Brown
Lucas, Kansas

Dear Editor:

Off of U.S. 27 Alt., nestled in the woods, was a church that became too small for its congregation. Through the generosity of two

members of the Clover Square Dance Club, the building was purchased. We then formed the Clover Squares, Inc. and are buying the building from them. Extensive renovations were done, knocking out walls, putting in a floating wood floor, air conditioning, etc., with most of the labor donated by club members. Through the purchase of stock shares, dances, rentals, etc. we are managing to make mortgage payments. We are very proud of what we have done and would like the rest of the country to know about it. Come dance

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Evelyn Knapp
Williston, Florida

Dear Editor:

I wonder if any of your readers has a copy of
"The Fundamentals of Hash Calling" and also
"Zero Movements and Equivalents" which
they no longer have any use for. These books
were published by Jay King and I understand
are no longer available. I would be grateful to
hear from anybody who may be able to supply

them. Please write me direct so I may arrange
shipping to Australia. Thank you.

Heather Towner
57 Hamblynn Road
Elizabeth S.A., Australia 5113

Dear Editor:

The modern callers who do not take time to
become acquainted with the value of the
Pappy Shaw type material for one night stands
are missing the point. They are spending too
much time on a one night stand to convince
people that they should learn to square dance

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Dear Editor:

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Larry Spille
Cincinnati, Ohio



Marg



Lulu

Dear Editor:

You won't believe the response I got to the letter I wrote you requesting library materials from you readers. Putting it mildly, we are most grateful with the results. I wish I could name and thank all the people who responded



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but the list would be too, too long. One reader, a retired caller, sent me a grand collection of round instructions and all of the records; another sent issues of Sets in Order (SQUARE DANCING) back to 1950. The kids had a field day playing the records and reading the articles. The Florida Callers Association sent me their entire library and the New York response was out-of-this-world. Thanks a million.

Frederick P. Reuter

Abraham Baldwin Agricultural College

Tifton, Georgia

Dear Editor:

Here is our information update for the 1981 Directory . . . We receive, on the average, one letter or phone call per week. Thanks so much for such a fine service.

Gil Taylor, El Paso, Texas

We always welcome hearing from our readers, whether it be questions, compliments or complaints. Send your contributions to Editor, Square Dancing Magazine, 462 N. Robertson Blvd., Los Angeles, CA 90048.



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(**NEW MEXICO**, continued from page 42)
ber 14, 15 and 16. Beryl Main will be calling the anniversary dance on Friday the 14th and there will be a reunion and potluck on both Saturday and Sunday. Anyone wishing to participate should contact Charles Arning, 1016 Dakota SE, Albuquerque 87108. — *Charles Arning*

Texas

On July 5 at the Almeda Mall in Houston, the Rhythm Cloggers sponsored a clogging marathon which was a repeat of their record-

setting attempt four years ago. Everyone was out to break the clogging record of 7 hours, 13 minutes, 4 seconds, set by Pete Goggin and Sandy Truax. This was for non-stop clogging. Once a person stopped, he (or she) was out of the competition. Participants were from the Rhythm Cloggers, the Clickety Cloggers of Austin, the Cadence Cloggers of San Antonio and the Rainbow Cloggers and the Clogg-hoppers both of Houston. The old record fell quickly by the wayside. The new record is held by David Bishop of the Rhythm Cloggers

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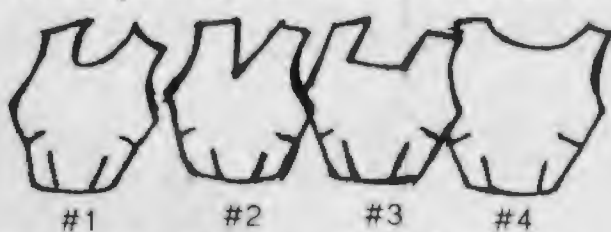
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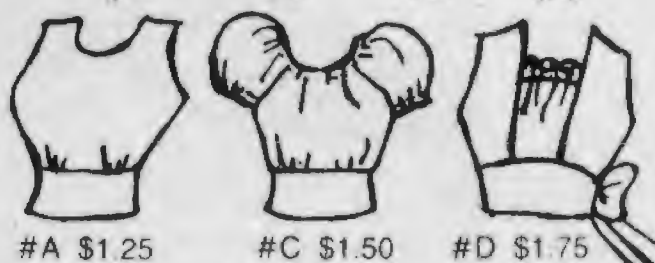
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All round dance enthusiasts are alerted to the 20th Annual Dallas-Ft. Worth Harvest Holiday Round Dance Festival at the LeBaron Hotel, November 28, 29 and 30. 11,000 square feet of hardwood parquet dance floor will certainly entice many. Charles and Madeline Lovelace are the featured leaders. For information write Ralph and Mollie O'Neil, 610 West Main, Lancaster 75146 (214) 227-2330.

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— *Jack and Sadie Hilton*



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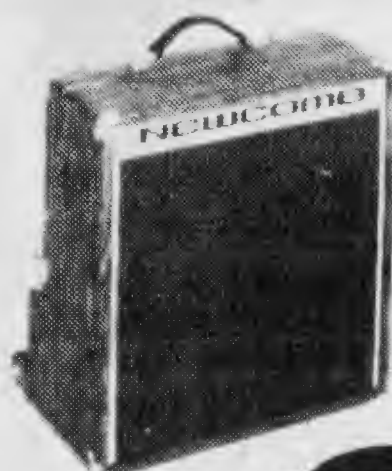
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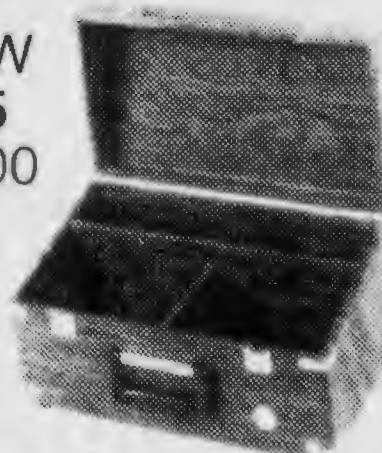
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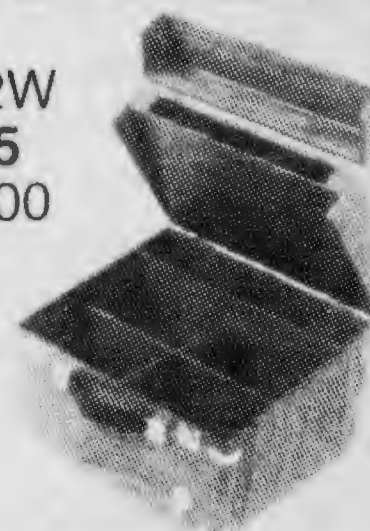


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SINGING CALLS

DON'T YOU BELIEVE — Bee Sharp 113

Key: D **Tempo: 130** **Range: HD**

Caller: Bill Knecht

LA

Synopsis: (Break) Allemande left Alamo style — balance — swing thru — forward two — balance — swing thru — turn thru — left allemande — weave ring — do sa do — promenade (Alternate break) Four ladies promenade — swing at home — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — meet sides right hand star — heads star left — do sa do — eight chain four — swing corner — promenade.

Comment: Good music in this release with a nice beat and rhythm section. The choreographic efforts are quite average in the figure con-

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
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ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

struction. The overall efforts musically, calling and choreography would rate this release above average. Rating: ☆☆☆

SQUARE DANCE FEVER — Old Timer 1101

Key: C Tempo: 128 Range: HB
Caller: Smokey Snook LC

Synopsis: (Break) Four ladies chain across — roll promenade — sides face grand square (Figure) One and three square thru four hands — do sa do corner — swing thru — spin chain thru — boys circulate — recycle — pass thru — trade by — swing corner — promenade.

Comment: An easy melody in this release. The words in the patter are quite interesting and acceptable for all groups. Figure wise, nothing more difficult than a spin chain thru. One of the better releases submitted by Old Timer in their revival of the label. Rating: ☆☆☆

GIVE A LONELY HEART A HOME — Lore 1185

Key: F Sharp Tempo: 130 Range: HB
Caller: Bob Graham LA Sharp

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — swing corner — promenade.

Comment: Above average music. The choreography is quite average with nothing harder than an eight chain four. This record can be danced in most groups. Callers should have no problem in using this record if they like the melody. Rating: ☆☆☆

IT'S ALL RIGHT WITH ME — Rhythm 142

Key: C Tempo: 132 Range: HB
Caller: Wade Driver LA

Synopsis: (Break) Four ladies promenade —

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swing partner — join hands circle left — left allemande — weave ring — do sa do partner — promenade (Figure) Heads square thru four hands — corner right and left thru — swing thru — boys run right — bend the line — right and left thru — ladies lead Dixie style — make wave — trade the wave — swing corner — promenade.

Comment: A once popular tune that still will ring a note of memory for many dancers. The figure seems to be acceptable from dancers' standpoint. Wade offers a nice execution of this tune. An above average release.

Rating: ☆☆☆

HELLO BLUES — Rhythm 143

Key: C Tempo: 130 Range: HA
Caller: Bob Baier LB

Synopsis: (Break) Four ladies chain across — chain back — head ladies center with tea cup chain — promenade (Figure) Head two couples square thru four hands — corner circle — break make a line — right and left thru — pass thru — wheel and deal — centers square thru three quarters — swing corner — promenade.

Comment: A lively tune with a good rhythm background and a western feel on the music all the way. The use of tea cup chain on the introduction and break works very nicely. A tune that should not be a problem for callers. An overall good release.

Rating: ☆☆☆☆

ON THE ROAD TO LOVING' ME AGAIN — Red Boot Star 1254

Key: G Tempo: 130 Range: HB
Caller: Allen Tipton LG

Synopsis: (Break) circle left — left allemande — turn partner right — four ladies promenade two times inside — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — half tag — trade — roll — pass to center — square thru three quarters — swing corner —

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promenade.

Comment: A popular tune that has been used before but seems to always receive acceptance by the dancers. The music is above average as usual by Red Boot. The figure offers a half tag and roll. Callers can easily call this tune as the melody line is not difficult.

Rating: ☆☆☆

FAIRWEATHER SWEETHEART —

Happy Tracks 103

Key: G Tempo: 128 Range: HD

Caller: Bill Kramer LD

Synopsis: (Break) Circle — walk around corner

— see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — corner — do sa do — curlique — cast off three quarters — fan the top — boys move up — recycle — slide thru — touch a quarter — scoot back — swing corner — promenade.

Comment: A nice movement offered in this release. The orchestration is not quite as good as last releases by this company but still above average. Stop time is offered allowing caller to call briefly without accompaniment. Overall record is above average.

Rating: ☆☆☆



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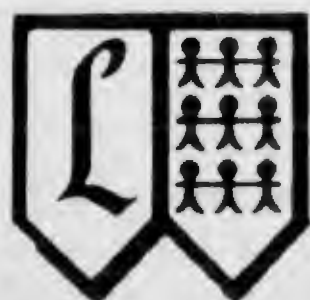
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TEQUILA SHEILA — Old Timer 1202

Key: D Tempo: 130 Range: HD

Caller: Lee Hailey LD

Synopsis: (Break) Circle left — four men star by the right — left allemande — weave ring — swing own — promenade (Figure) Heads promenade halfway — down middle curlique — boys run — swing thru — boys run again — ferris wheel — everybody pass thru — lead couple zoom — next couple partner trade — swing corner — promenade.

Comment: The words of this release are not really in the best interest of square dancing in this reviewer's opinion. The music is very av-

erage in today's square dance recordings. Choreography is danceable. Old Timer's former releases of years back had some outstanding records. Rating: ☆

LOVE ME OVER AGAIN — Rhythm 144

Key: D Tempo: 128 Range: HD

Caller: Wade Driver LB

Synopsis: (Break) Four ladies chain — chain home — join hands circle — allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — do sa do — swing thru — girls fold — peel the top — right and left thru — square thru three quarters —

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swing corner — promenade.

Comment: A record that this reviewer feels will not be called easily without practice. Proper word metering is certainly needed for the feeling as well as execution. A nice moving dance with a peel the top movement in the figure. A dance that dancers had mixed emotions on.
Rating: ☆☆☆

CLAP YOUR HANDS — Coyote 301

Key: E, F & G Tempo: 130 Range: HE
Caller: Scott Smith LE

Synopsis: Complete call printed in Workshop.

Comment: A nice recording with a figure that is very easily danced by all groups using nothing more than a partner trade and roll. Good music offering a key change for added emphasis plus stop time on one chorus. One of the better ones from Coyote Records.

Rating: ☆☆☆☆

IT'S HARD TO BE HUMBLE — Old Timer 1201

Key: D Tempo: 130 Range: HD
Caller: Lee Hailey LA

Synopsis: (Break) Circle left — allemande left — home do sa do — four men promenade — turn partner right — left allemande — swing own — promenade (Figure) Heads flutter wheel — sweep one quarter more — pass thru — do sa do — swing thru — spin the top — boys move up — right and left thru — pass the ocean — girls trade — recycle — swing corner — promenade.

Comment: A popular tune that is on another company's release this month plus a release last month of the same tune. The music does not compare to the other two companies' releases of this tune. The figure is above average.
Rating: ☆☆

SAVE YOUR HEART FOR ME — Lore 1186

Key: D Tempo: 130 Range: HB
Caller: Moe Odom LA

Synopsis: (Break) Circle left — walk around

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corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — meet sides make right hand star — heads star left — same two right and left thru — swing thru — swing thru again — swing corner lady — promenade.

Comment: An overused figure that has been used in many records recently. In this reviewer's opinion the use of religious terminology doesn't seem to fit into square dance wording on square dance labels. Music is average. Rating: ☆☆

SUGAR DADDY — Red Boot Star 1255

Key: E Flat **Tempo:** 130 **Range:** HB Flat
Caller: Elmer Sheffield **LB Flat**

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads square thru — make right hand star — heads star left — same two right and left thru — swing thru — swing thru again — boys run right — promenade.

Comment: A nice flowing dance which the dancers enjoyed. Figure is not outstanding but ample. A good instrumental that offers harmony parts in case two callers want to combine their efforts. A western flavor in the music. This would go nicely during the middle of the evening as a relaxer. Rating: ☆☆☆

IT'S HARD TO BE HUMBLE — Rhythm 146

Key: D **Tempo:** 136 **Range:** HD
Caller: Wade Driver **LA**

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — ferris wheel — right and left thru — square thru three quarters — swing corner — promenade.

Comment: Three releases of this tune, although popular, will naturally cause decisions by the



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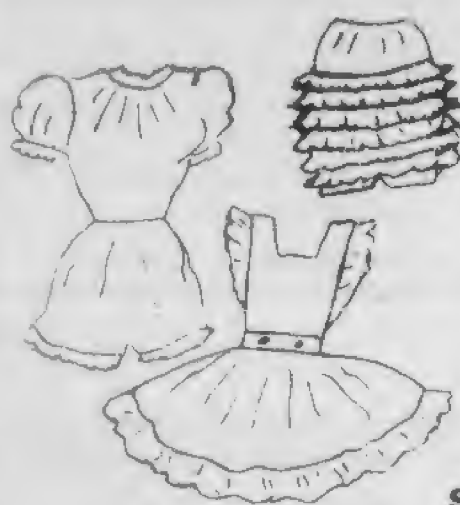
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buying market. This release does not seem to measure up to the release of last month. Record has good music and good figure so callers will have to make a choice. Tempo is faster than usual for Rhythm. Rating: ☆☆☆

FREE AND EASY — Hi-Hat 5020

Key: D

Tempo: 130

Range: HB

Caller: Joe Johnston

LD

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — left allemande — swing own — promenade (Figure) Head two square thru four hands — do sa do — make wave — hinge a quarter —

walk and dodge — partner trade — right and left thru — pass the ocean — recycle — swing corner — promenade.

Comment: Nice recording musically as usual for Hi-Hat. The figure is easily danced without problems. Melody line is average with nothing outstanding. Most callers can easily handle this release. Rating: ☆☆☆

PICK THE WILDWOOD FLOWER —

Red Boot 252

Key: E

Tempo: 132

Range: HC Sharp

Caller: Richard Silver

LB

Synopsis: (Opener & End) Four ladies prome-



Elmer Sheffield, Jr.



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nade — swing at home — join hands circle —
left allemande — weave ring — do sa do —
promenade (Break) Sides face grand square —
— allemande left — weave ring — do sa do —
promenade (Figure) Heads flutter wheel —
star thru — pass thru — right and left thru —
swing thru — boys run right — bend the line —
go up and back — curlique — all eight circulate —
boys run — swing corner — promenade her.

Comment: Good music with some minor chords that make a good sound if callers are not thrown by the changes. Caller seemed to rush some of the words in a few places that can be

corrected in word metering; not a detriment to the calling. Figure construction has enough movement for interest of dancers. A very good beat on this release. Rating: ☆☆☆

TOO GOOD TO THROW AWAY — Rhythm 141

Key: D **Tempo: 130** **Range: HD**
Caller: Pat Barbour **LA**

Synopsis: (Break) Circle — left allemande — home do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — boys run right — bend the line — right and left thru — flutter wheel — slide thru

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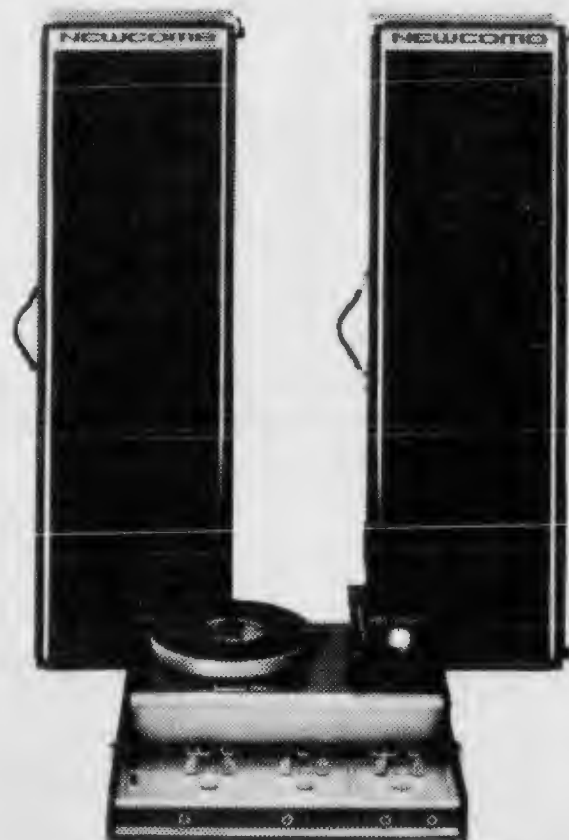
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— swing corner — promenade.

Comment: A release that callers will be able to call without too much problem. The tune is easy after being used once or twice. Figure is average and the music is above average. Dancers had mixed emotions but agreed it was well called. A middle of the evening type of call.

Rating: ☆☆☆

LOVIN' YOU BABY — Chaparral 3502

Key: F **Tempo:** 132 **Range:** HD

Caller: Ken Bower and Gary Shoemaker **LC**

Synopsis: Complete call printed in Workshop.

Comment: A very good record with an excep-



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tionally good musical background. The figure offers a single hinge and scoot back. Calling offers a nice feeling. This seems to be one of the better releases this month.

Rating: ☆☆☆☆

OLD BLACK MAGIC — Bogan 1323

Key: C & D **Tempo:** 128 **Range:** HB

Caller: Tim Ploch **LG**

Synopsis: Complete call printed in Workshop.

Comment: A nice moving dance with the use of a turn and left thru. The music is above average and a melody line that is well established. The key change will have to be practiced for easy

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transition. A release that was due for reissue.
Rating: ☆☆☆☆

YOU DO SOMETHING TO ME — A-Live Sound
Key: E Flat Tempo: 132 Range: HE Flat
Caller: Jack Leicht LB Flat

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — all eight California twirl — boys run right — left allemande — weave ring — meet own do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — boys run right — tag the line — face right — men cross run — bend the line — go up and



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back — slide thru — swing corner — promenade.

Comment: A different sound concept in this record utilizing saxophones, banjo and accordion. A tune that was popular a few years back. A few high notes to be reached by callers may be a slight problem. Introduction is a little unusual.
Rating: ☆☆☆

BREAKING UP IS HARD TO DO — Rhythm 145
Key: D Tempo: 132 Range: HD
Caller: Kip Garvey LD

Synopsis: Complete call printed in Workshop.
Comment: An up-tempo record that will keep the



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dancers moving. The figure is easily danced and will offer no problems. As usual good music by Rhythm records. Probably a release most callers will want to try. Rating: ☆☆☆☆

KAW-LIGA — 4-Bar-B 6028

Key: D Minor **Tempo:** 130 **Range:** HD
Caller: Bill Owsley LD

Synopsis: (Opener) Circle left — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — four ladies chain — chain back — roll promenade (Figure) Heads lead right circle to a line — curlique — all eight circulate — boys run — right and left thru — square thru on third hand swing thru — boys trade — promenade.

Comment: A fine job by Bill on a tune that has been recorded many times. The music is well played and the figure is adequate for dancers' enjoyment. Callers will probably enjoy doing this release. This reviewer would have to say this is one of the better Kaw-Liga records.

Rating: ☆☆☆☆

YOU STOMPED ON MY HEART —

Happy Tracks 104

Key: D **Tempo:** 128 **Range:** HD
Caller: Mike Seastrom LD

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do own — promenade (Figure) Head two couples promenade halfway — lead to right circle four — make a line — go up and back — right and left thru — pass the ocean — ladies trade — recycle — pass thru — trade by — new corner allemande — come back one swing the next — promenade.

Comment: A good tune with interesting lyrics plus nice timing and choreography. Once again instrumental does not seem equal to last releases. Dancers did enjoy and gave it a stamp of approval. Nice calling by Mike.

Rating: ☆☆☆☆

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Nov. 7-8 — 31st Death Valley '49er Encampment Square Dance, Furnace Creek Ranch, Death Valley, CA

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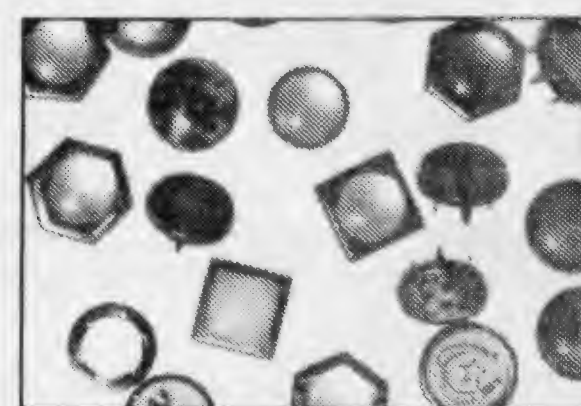
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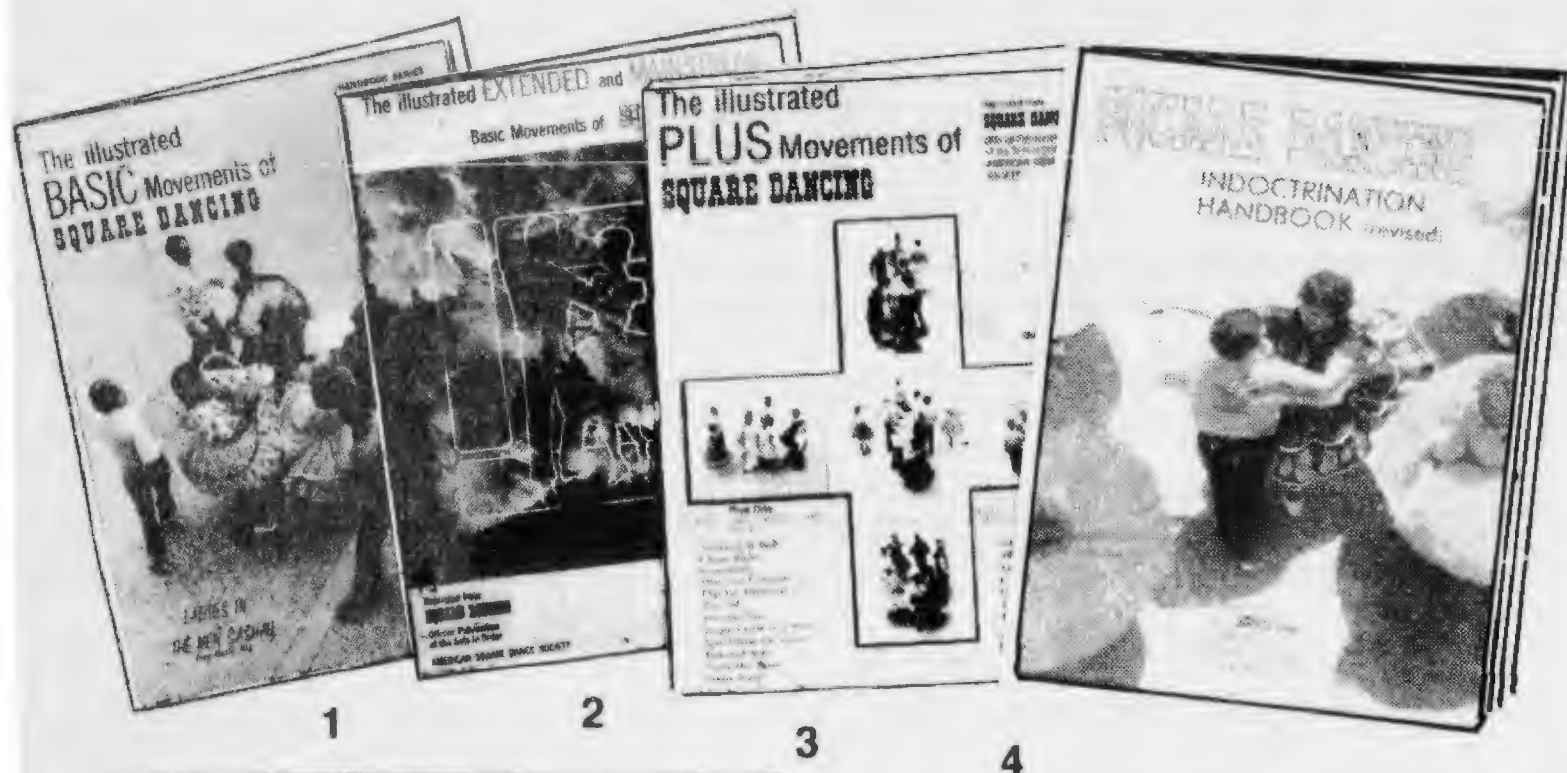
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1. Basic Movements (30¢ each, \$20.00 per 100)
2. Extended/Mainstream Basics (30¢ each, \$20.00 per 100)
3. Plus Movements Handbook (30¢ each; \$20.00 per 100)
4. Indoctrination (30¢ each, \$20.00 per 100)



Special Interest Handbook Library

(\$1.00 each — 6 for \$5.00)

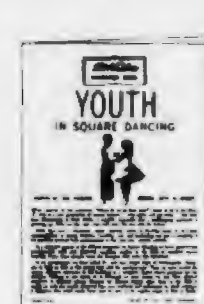
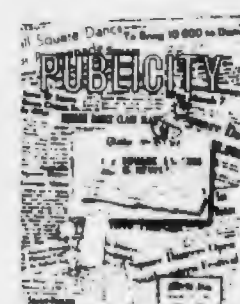
5. Club Organization (\$1.00 each)
6. One-Night Stands (\$1.00 each)
7. Party (Planning) Fun (\$1.00 each)
8. S/D Publicity (\$1.00 each)
9. The Story of Square Dancing — Dorothy Shaw (\$1.00 each)
10. Youth in Square Dancing (\$1.00 each)



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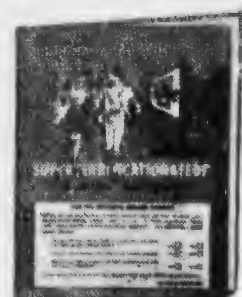


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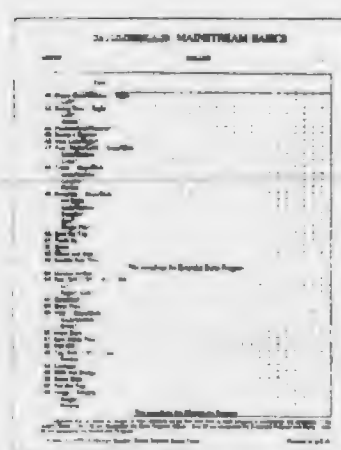
11. Plastic Record Sleeves (\$15.00 per 100, plus \$2.00 postage)



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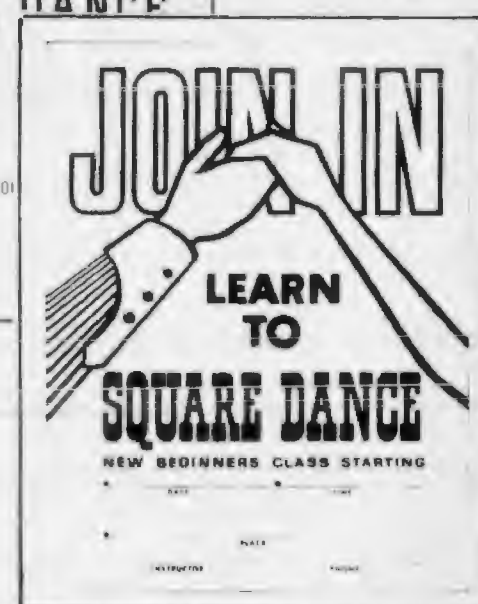


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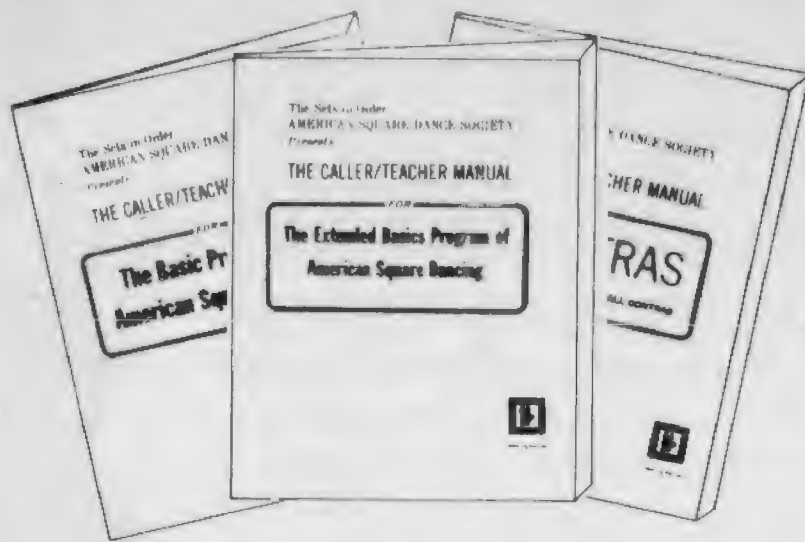


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13. Non-Dancer Promotional Four-page Flyer (\$4.00 per 100 Min. order; \$29.50 per 1000) (Postage \$1.00 per 100)
14. SQUARE DANCING Magazine Binders in durable bright red vinyl (\$4.25 each plus postage — 1 or 2 binders \$1.25; Add 25¢ for each additional binder)
15. Basic Check Lists — Corresponding to the 2 Basic Handbooks (\$1.00 per dozen) (Postage 40¢)
16. & 17. Temporary Name Tags indicate 16 or 17 (\$3.25 per 100; minimum order 100) (Plus 50¢ postage per 100)
18. Learn to Square Dance Poster (blue & red ink) (\$1.60 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
19. Learn to Square Dance Poster (black & white) \$1.10 per dozen; minimum order 12) (Plus 50¢ postage per dozen)
20. Learn to Square Dance Post Cards (\$3.00 per 100; minimum order 100) (Plus 65¢ postage per 100)



21

22

24

25



21. Caller/Teacher Manual for the Basics (\$6.00)
22. Caller/Teacher Manual for the Extended Basics (\$6.00)
23. Caller/Teacher Manual for Contra Dancing (\$6.00)
24. American Round Dancing — Hamilton (\$2.50)
25. Round Dance Manual — Hamilton (\$6.00)

IMPORTANT—POSTAGE COSTS

Please add the following postage on items listed:

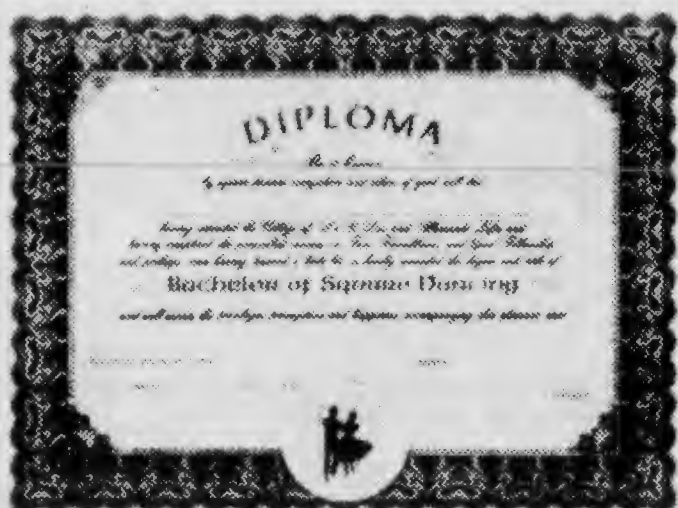
ALL HANDBOOKS (1-9) 1 book 27¢; 2-10 60¢; 11-30 90¢; 31-50 \$1.35; 51-100 \$2.30; Over 100 \$2.30 plus 1½¢ each additional Handbook. Foreign add 10% additional postage.

ALL MANUALS add 60¢ each.

DIPLOMAS (either Square or Round Dance) 1-10 50¢; 11-20 65¢; 21-50 \$1.00; 51-100 \$1.20.

RECORDS (Bob Ruff Teaching Series 6000 & 6501) Add 80¢ for 1, \$1.05 for 2 or 3; \$1.25 for 4. Add 15¢ additional postage for each record over 4.

NOTE: In most cases it is far less expensive and much faster to ship by United Parcel. We would have to have your street address rather than a post office box number to ship via UPS.



26

27



28



29

26. Square Dance Diplomas — for your graduates. Minimum order 10 (15¢ each)
27. Round Dance Diplomas — Minimum order 10 (15¢ each)
28. Microphone Cozy (\$7.80 plus \$1.00 postage)
29. The Bob Ruff Teaching Records (with calls and written instructions) 4 records in this series \$8.00 each. LP 6001-Level 1; LP 6002-Level 2; LP 6003-Level 3; LP 6501-Party Dancing to Level 1

The Sets in Order AMERICAN SQUARE DANCE SOCIETY MEMBERSHIP APPLICATION AND ORDER FORM

462 North Robertson Boulevard • Los Angeles, California 90048

A

No.	Qty	Description	Cost Each	Total

Please send me SQUARE DANCING for 12 months. Enclosed is my membership fee of \$8.00 to The SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY.

Please include postage. See box above.

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New ☐ Renew ☐

Calif. add 6% Sales Tax (on purchases other than subscriptions) Total (Enclosed) \$ _____

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Akron, Ohio 44306

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Square Verse

— *Beryl Frank*

Lost Lucy

Confusion occurred
On the dance floor, my dears
When I Acey Duceyed
For Spin Chain The Gears.

What really was sad —
Made them call me Lost Lucy —
I went for the gears when
They called Acey Ducey!

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Two ladies danced together
And their partner was but one
All went well until the call
Was — Turn the ladies, son.

He put his arm around their waists
He stretched and reached to clutch
Both ladies in a firm embrace
But two was one too much.
He had his doubts, his troubles, too
This dancing caused a flaw
Until he heard — Now Yellow Rock! —
And kissed his double taw.



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FOR SQUARE AND ROUND DANCERS

Now made to order in all colors.

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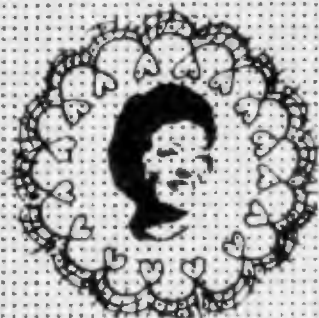
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40 yd sweep ... \$34.50
70 yd sweep ... \$45.95

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Solid Colors

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Aqua	Royal	Blue	Yellow	Cerise	Orange	Fuchsia	Navy
Gold	Purple	Hot Pink	Red	Ivory	Fluor. Cerise		

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